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'TOO MUCH MONEY, TOO MUCH TIME'

THE LIFE AND DEATH OF SANDY MARSH

BY
PATRICIA
MORRISROE

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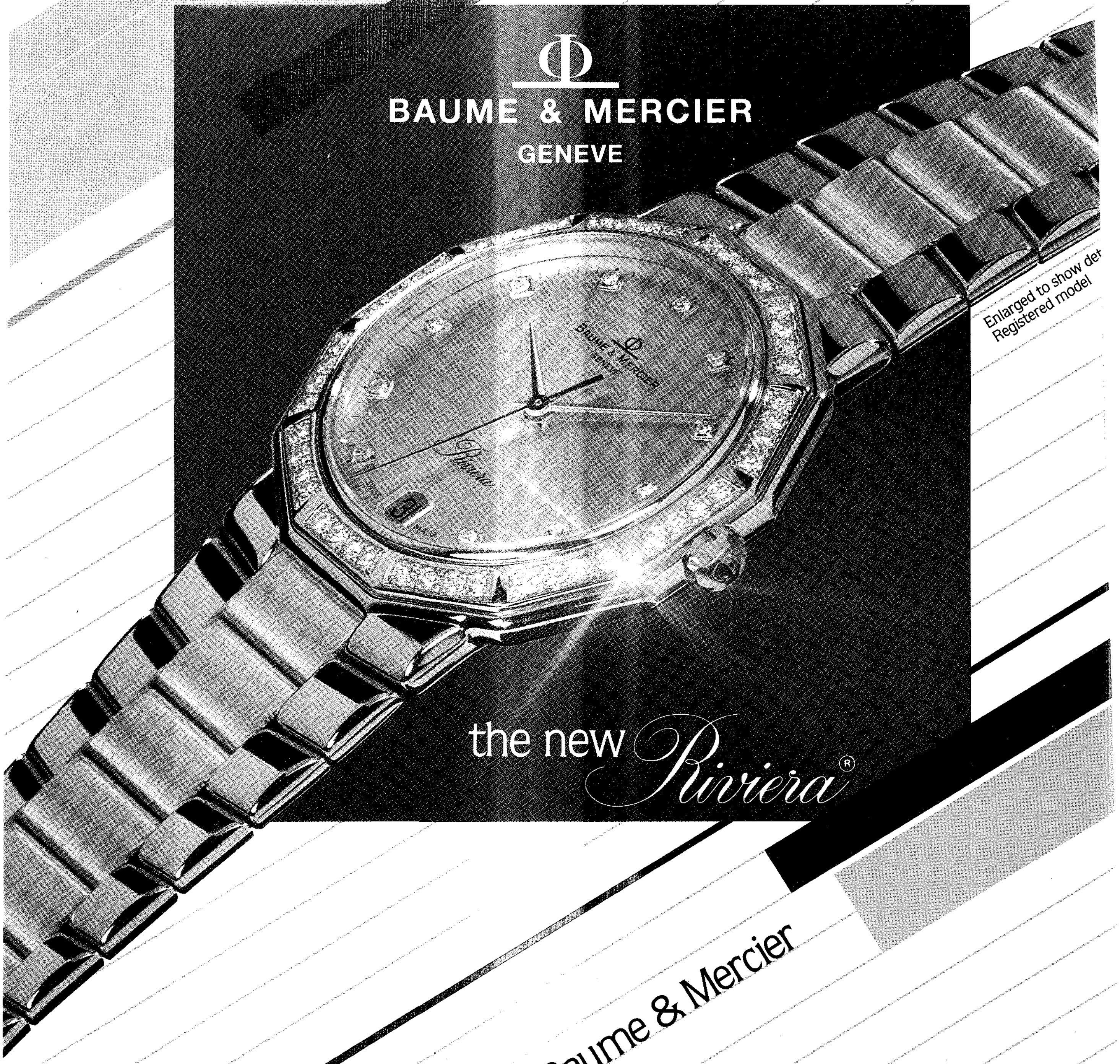

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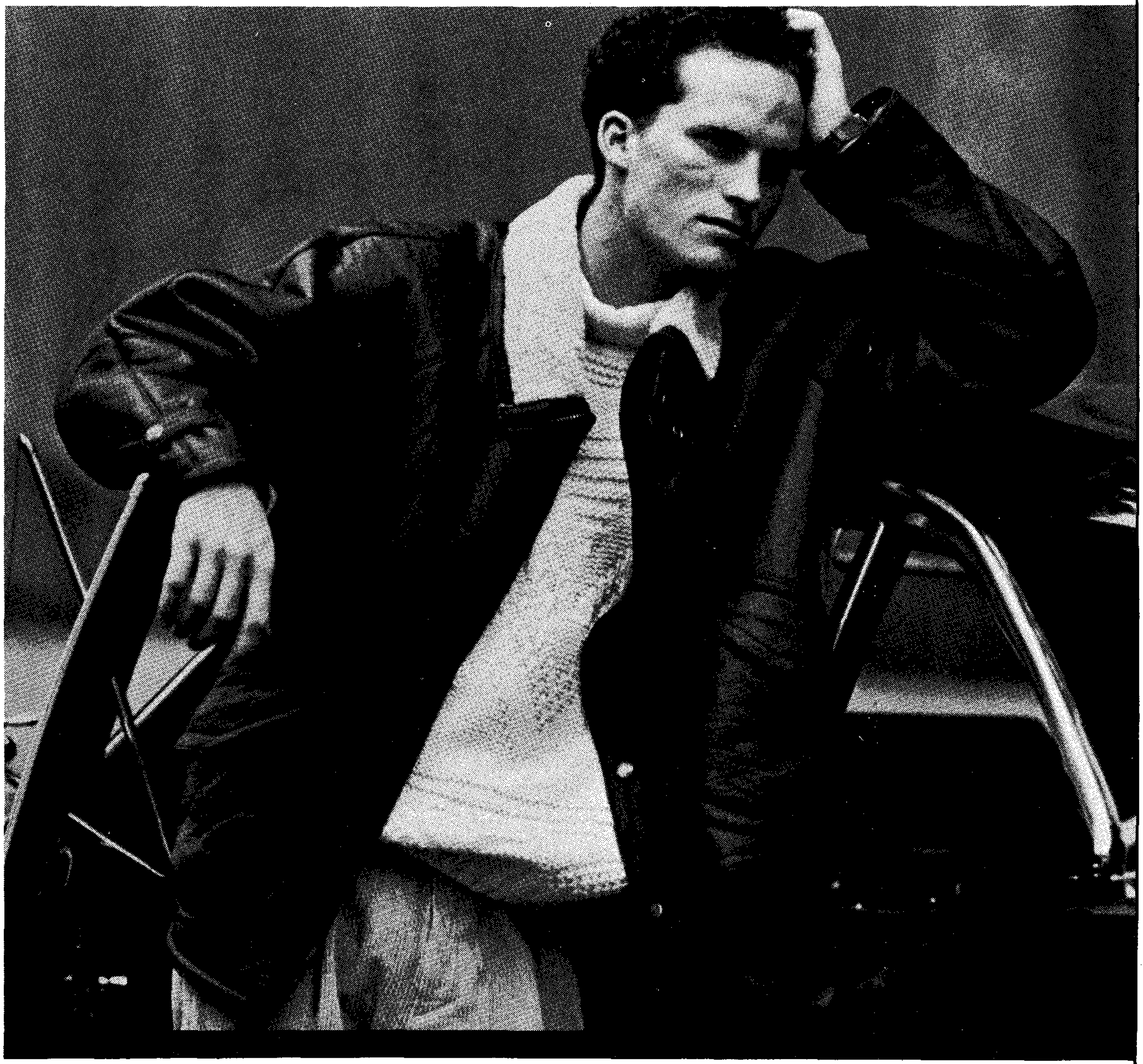

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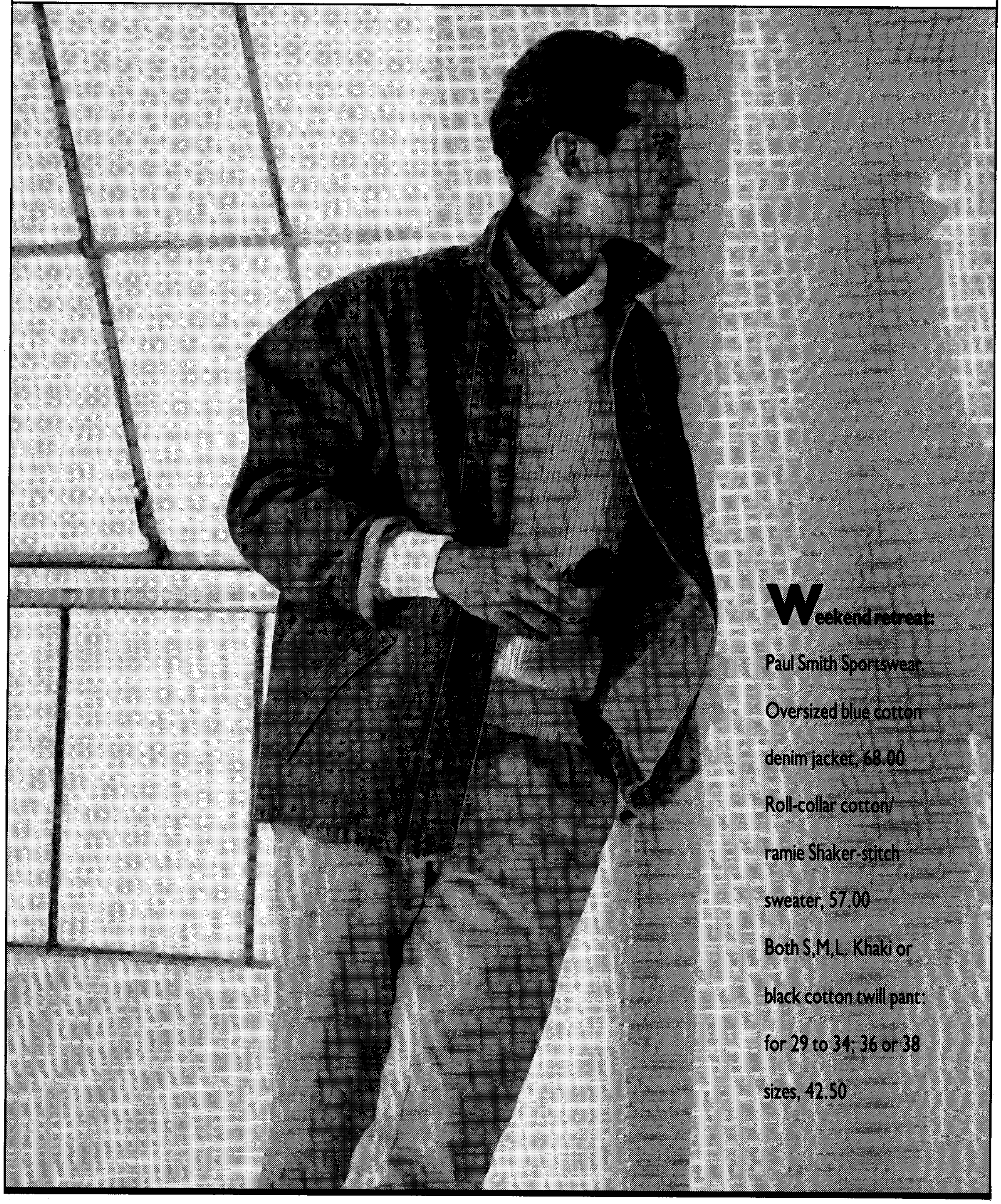

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Short Hills

CONTENTS

42 'Too Much Money, Too Much Time'

BY PATRICIA MORRISROE

Alexandra Marsh was part of New York's charmed circle of wealth and beauty—she seemed to have everything to live for. But none of it was enough: In June, Marsh killed herself. Beneath the glittering surface of her life, she'd been deeply troubled. Once a Warhol scene-maker, she'd never worked; her husband, Michael, had had drug and alcohol problems. He'd recently straightened out and was filing for divorce, seeking custody of their two children—tearing Marsh, and her world, apart.

52 The Song of Mandy Patinkin

BY DAVID BLUM

In 1984, Mandy Patinkin thought he'd hit a peak. He'd starred in two Broadway hits, done good work in films, and just been cast to star with Meryl Streep in the film version of *Heartburn*. Seven months later, Patinkin was fired, and he was devastated. He has spent the last two years trying to find the reasons for his failure. Now he's back: "In the end, how much is the angst worth it?" he says. "How much do you have to just suffer inside?"

62 In the Nabes

BY GAEL GREENE

Four neighborhood places that please, from a casual Italian storefront on the East Side to a touch of Palm Beach on the West.

66 Men's Fashion: A Cut Above

BY WENDY GOODMAN,
WITH VINCENT BOUCHER

For men this year, tradition doesn't have to be dull. There are classic blazers in unclassic colors, handsome sweaters in bold geometric patterns, and elegantly tailored suits in rich fabrics. All of them are up to the minute—and timeless.

101 Food News

BY BARBARA COSTIKYAN

David Shack, chef at Le Palmier, has elevated coriander from an accent to the main event, and his mellow, luxurious soup is a knockout.

DEPARTMENTS

16
THE NATIONAL INTEREST
By Joe Klein

A strange idea is making the Washington rounds: The Central American peace plan might work.

20
THE BOTTOM LINE
By John Crudele

Where are the Wall Street pros putting their own money?

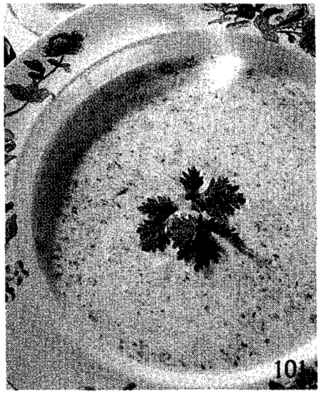
29
ON MADISON AVENUE
By Bernice Kanner

Agency head Carl Spielvogel is Madison Avenue's nice guy.

THE ARTS

104
MUSIC
By Peter G. Davis

City Opera's *Desert Song* is great fun for both cast and audience.



108
MOVIES
By David Denby

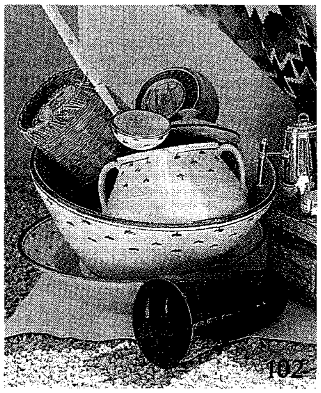
There's something dumb about John Irvin's *Hamburger Hill.*

112
TELEVISION
By John Leonard

Mandela and *I Would Be Called John: Pope John XXIII* fail to capture the revolutionary fire of their respective heroes.

114
THEATER
By John Simon

Shakespeare's *Henry IV* in Central Park is bad on every count.



MISCELLANY

Letters 6
Intelligencer,
by Jeanie Kasindorf 13
Fast Track 34
Ruth Recommends,
by Ruth Gilbert 38
Best Bets,
by Corky Pollan 102
Sales & Bargains,
by Leonore Fleischer 115
***Cue* Listings** 120
London *Times*
Crossword 176
***Cue* Crossword,**
by Maura B. Jacobson 176
Classified
  Town and Country
  Properties 164
  Travel 165
  Health and Fitness 166
  Services and Sales 167
  Strictly Personals 172

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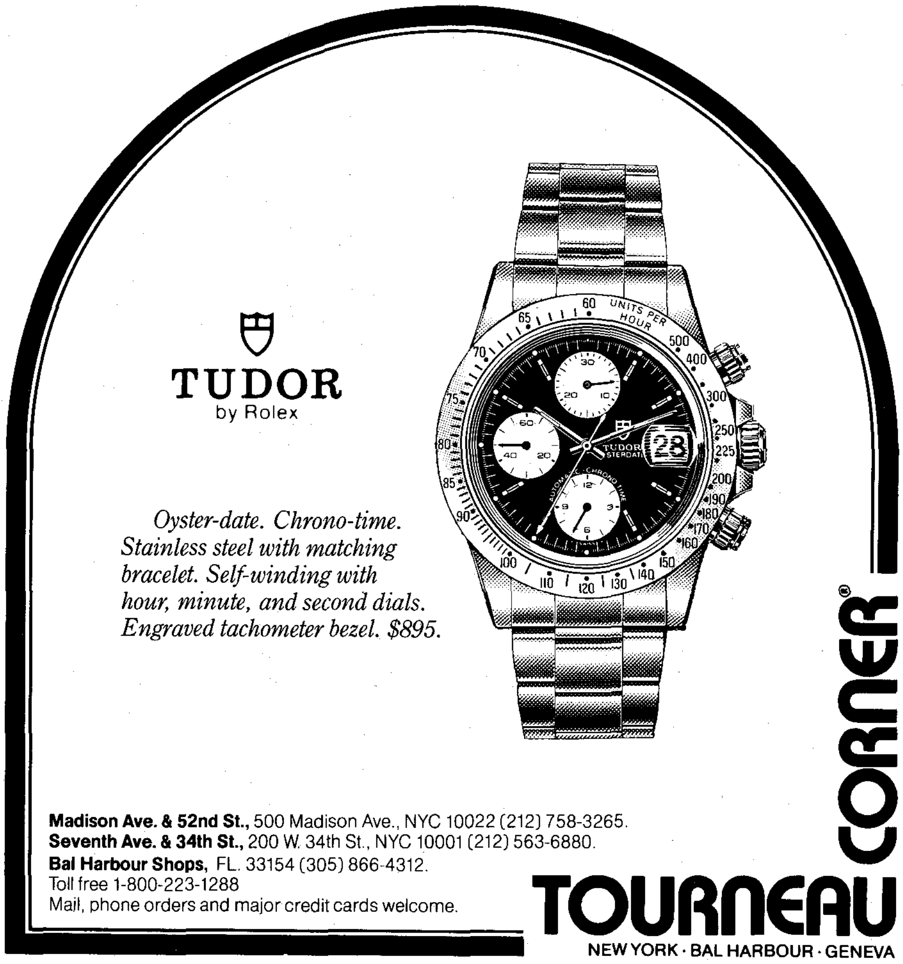
Photographs: top left, Louis Psihoyos; bottom left, Nathaniel Kramer; bottom right, Brian Hagiwara.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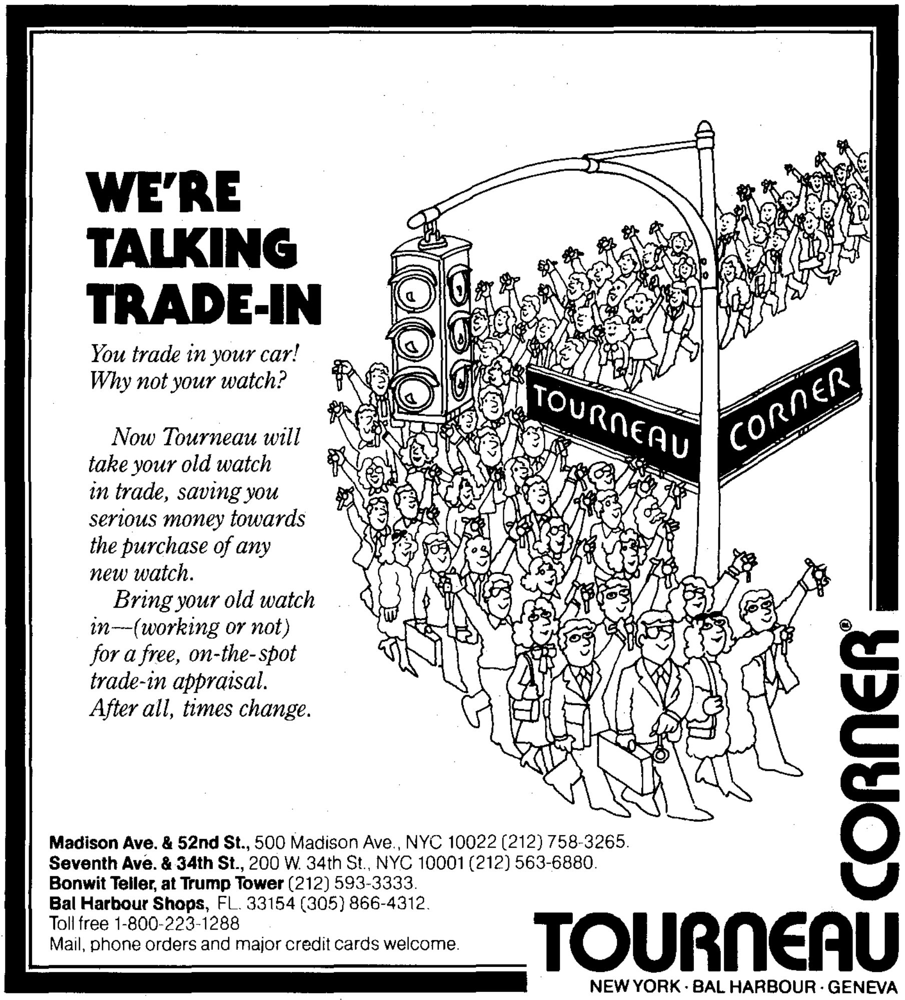

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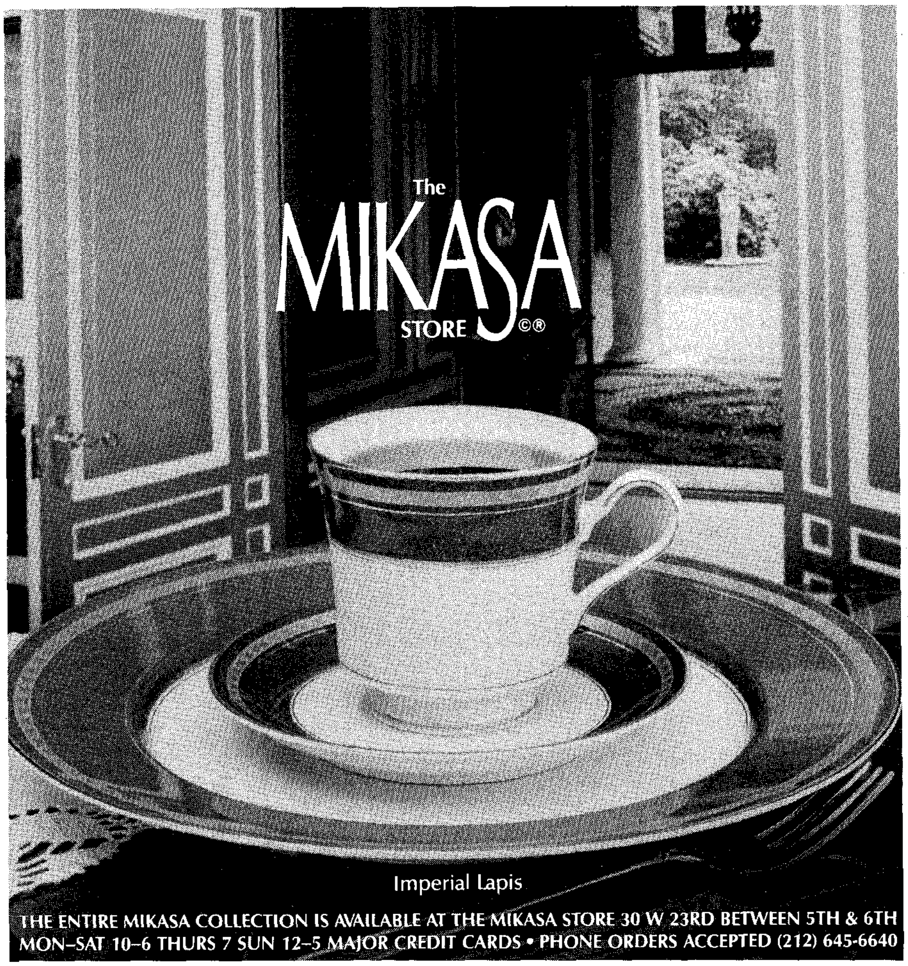
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LETTERS

Ordinary People

I DEAL WITH PEOPLE WHO HAVE PUT A L of effort into their music, and I am a palled at the attention being lavished c Janette and Vanessa Colon ["Street Insp rations," by Dinah Prince, August 17 Every day, I work with musicians wh have taken the time to learn to play the instruments and to read and write musi It is a shame that those who take pride i their craft and have spent years perforn ing can't even get record companies t listen to them.

Don Robertso
President, Ivo Sound and Ligh
Hastings, Neb

IS THE AVERAGE *New York* READER REALly interested in reading six pages devotec to two former punks who have finall made it big in the world of rock and roll I have not yet heard their music, bu judging from the lyrics you printed, the won't be giving George Gershwin or Jerome Kern too much competition.

The article glorified two ordinary girls with fairly good bone structure who were lucky enough to find an agent.

Lizette Solomon
Manhattan

"STREET INSPIRATIONS" WAS GRIPPING, and it left me praying for a happy ending. This story deserves a follow-up; it has the makings of a book or a movie.

Fred R. Parham
Lima, Ohio

A Losing Battle?

MICHAEL DUKAKIS VERSUS GEORGE BUSH will result in a landslide for the vice-president ["Ready for the Duke?" by Joe Klein, August 17]. The "Duke" won't carry a single southern or western state. He'll be creamed.

Al Broderick
Orangeburg, N.Y.

It Takes Two

I AM A SINGLE, 40-YEAR-OLD CLINICAL social worker. For both professional and personal reasons, I found Barbara Lovenheim's "Brides at Last" [August 3] interesting. I am glad that someone finally offered "encouraging examples" to help dispel the myth that women over 40 have no hope of getting married. Yet I was upset because the article gave the impression that men have no problems or hesi-

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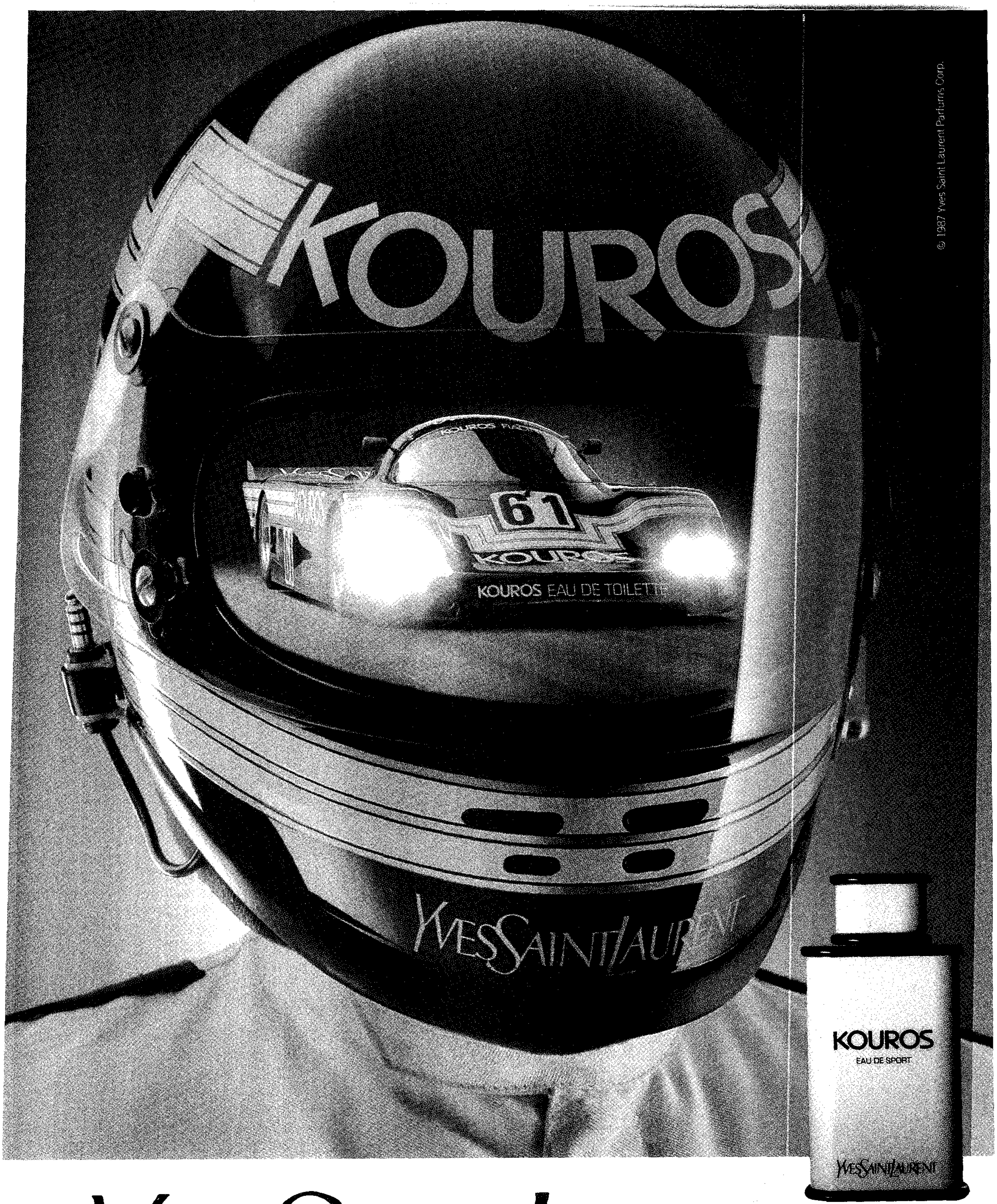

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LOUIS VUITTON
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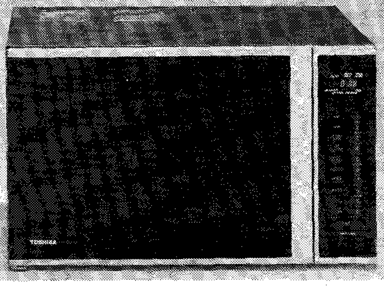


tations, and are ready and willing to g involved.

Imagine my surprise when I saw th one of the "trouble-free" men mention was a man I met three years ago at a party. At that time, he was in therapy and little overweight and had a job he hate More than likely, these things contribu ed to his behavior on our two dates. H was very bossy and opinionated and e tremely cheap. On our second date, w watched a movie on his new VCR. Th only thing he had to serve me was win When we decided to go get a cup of co fee, he wanted to change his clothes i the living room. At the coffee shop, h got angry because I wanted something t eat. Several months later, he went ou with a friend of mine and treated her th same way. This man was obviously no ready to get involved.

In order for a relationship to work both parties must be ready for a commitment. I fear that "Brides at Last" will pu more pressure on the women who already feel that it is their own fault they aren't married.

S. Toni Halbreich
The Bronx

I AM SURE THAT "BRIDES AT LAST" APpealed to many of *New York*'s readers, since it told them exactly what they wanted to hear. Yet I found the article to be no more than a transparent and rather sad rationalization of mid-life desperation. For example, the statement that "a woman or man who steers clear of binding commitments often doesn't have a strong enough ego to cope with another person's demands" seems utterly false in this context.

I think that when they were younger, these women were strong enough to make it on their own. Their egos actually grew *weaker* as they got older and more experienced. Now they seek to reinforce and define themselves through marriage, and have succumbed to something they were formerly strong enough to resist.

M. L. Bricks
Staten Island

The Greene-ing of Aspen

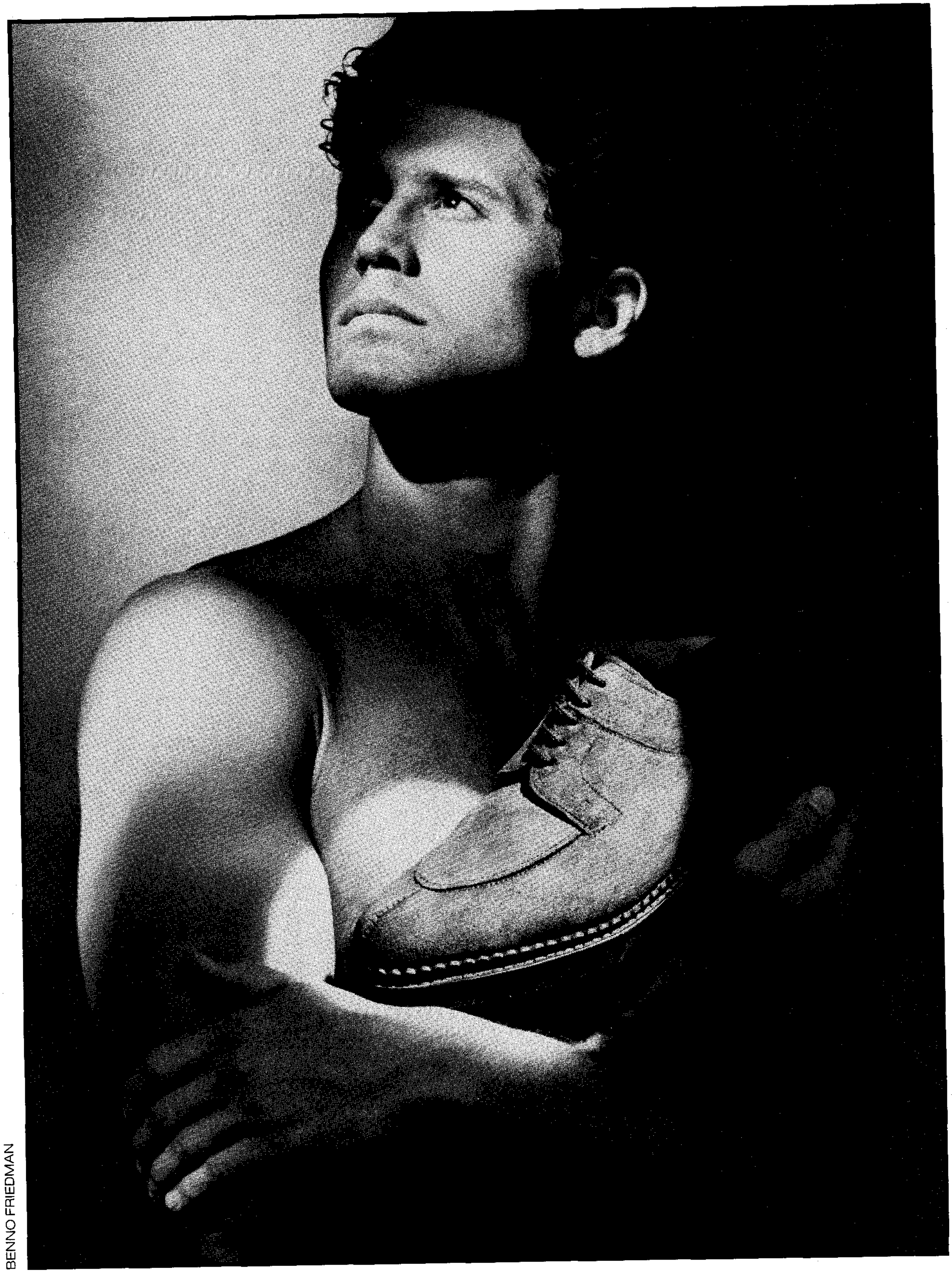
GAEL GREENE CAPTURED THE ESSENCE OF Aspen in her article on that mountain community ["True West," July 27]. But your photograph on the first page of the piece shows a fall scene, with the aspen trees already turned yellow.

Perhaps you are just encouraging vacations for *any* time of the year.

Lauren de la Fuente
Boulder, Col.

MAROON BELLS, GORDON'S, HIKING boots, the ballet, snowy mountain peaks, and clean air.

Yes, we've just returned from Aspen, and I want to thank Gael Greene for a



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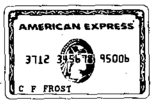

truly wonderful vacation. After readi
her seductive description in "Tr
West," I immediately planned a trip f
my husband and me.

Our stay was nothing short of specta
ular. We took advantage of all the cultu
al activities detailed in the article, dini
on succulent swordfish and scallops, b
cycled down Ashcroft Mountain, visite
the Anderson Ranch, and took more pi
tures of mountains than any of ou
friends and relatives would care to see

Alice Richt
Morganville, N.

A Learning Experience

FOR MANY YEARS, I HAVE BEEN ENRICHE
and entertained by John Simon's percep
tive, erudite, and often caustic theate
critiques. Many times I have been drive
to my Webster's Unabridged Dictionar
and have added new words to my vocab
ulary. However, in his review of *Beiru*
["Theater: The Lowest Depths," July 27]
Simon's use of the word "dystopia" elud
ed me completely. Neither Webster's no
the *New York Times Crossword Puzzl*
Dictionary has a definition.

Ronald She
Windom, Minn.

Editor's note: In Webster's Ninth New Collegiate Dictionary, "dystopia" is defined as "an imaginary place which is depressingly wretched and whose people lead a fearful existence."

Bed-Sitters

WHY ARE THOSE YUPPIES PAYING $1,500 A month for a tiny one-bedroom flat ["How to Find an Apartment (Seriously)," by Jane Goldman, June 22] when all they're going to do is sit home watching the tube ["Couch Potatoes," by David Blum, July 20]?

They may as well move to Los Angeles!

Wendy Lawrence
Sherman Oaks, Calif.

IT TOOK US THIS LONG TO RESPOND TO "Couch Potatoes" because we have been in transition—Couch Potatoes, then "Loft-bed Latkes," and now the ultimate in homebodies: "Waterbed Blintzes."

Bill Spilka
Louise Spilka
Manhattan

For the Record

NO MATTER HOW MANY TIMES ED KOCH runs for mayor, he will have my vote ["Koch Agonistes," by Joe Klein, July 13]. Honest Ed can't be faulted for the human frailties of his underlings.

Al Smith said, "Let's look at the record." Indeed, let's look at Koch's record. Is New York City better off than when he first took office? *Yes.*

Meyer Ashpitz, M.D.
Queens

Work Time
Play Time
Beach Time
Ski Time
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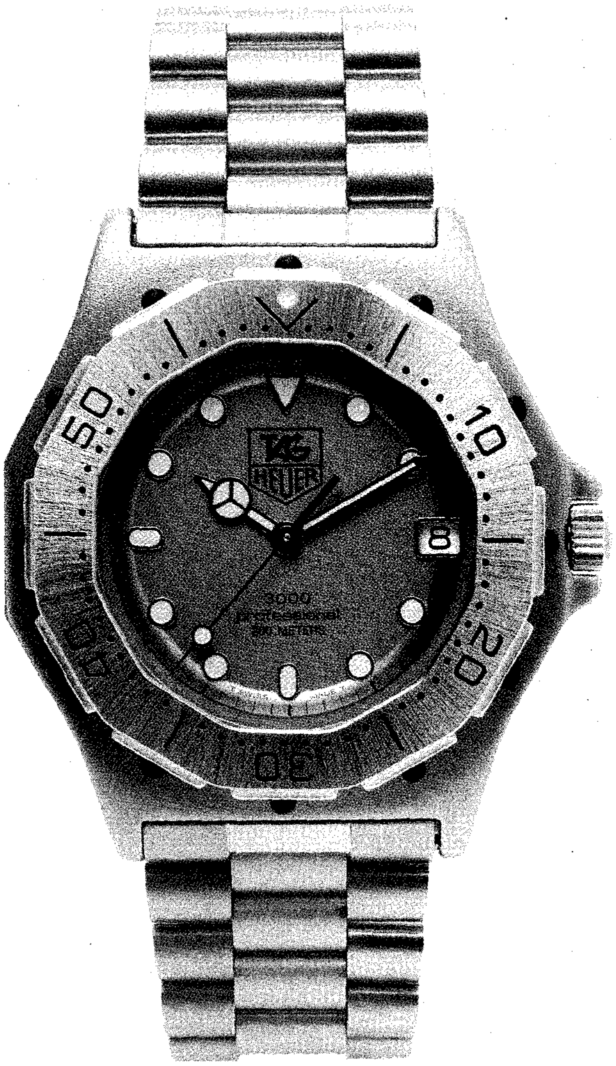

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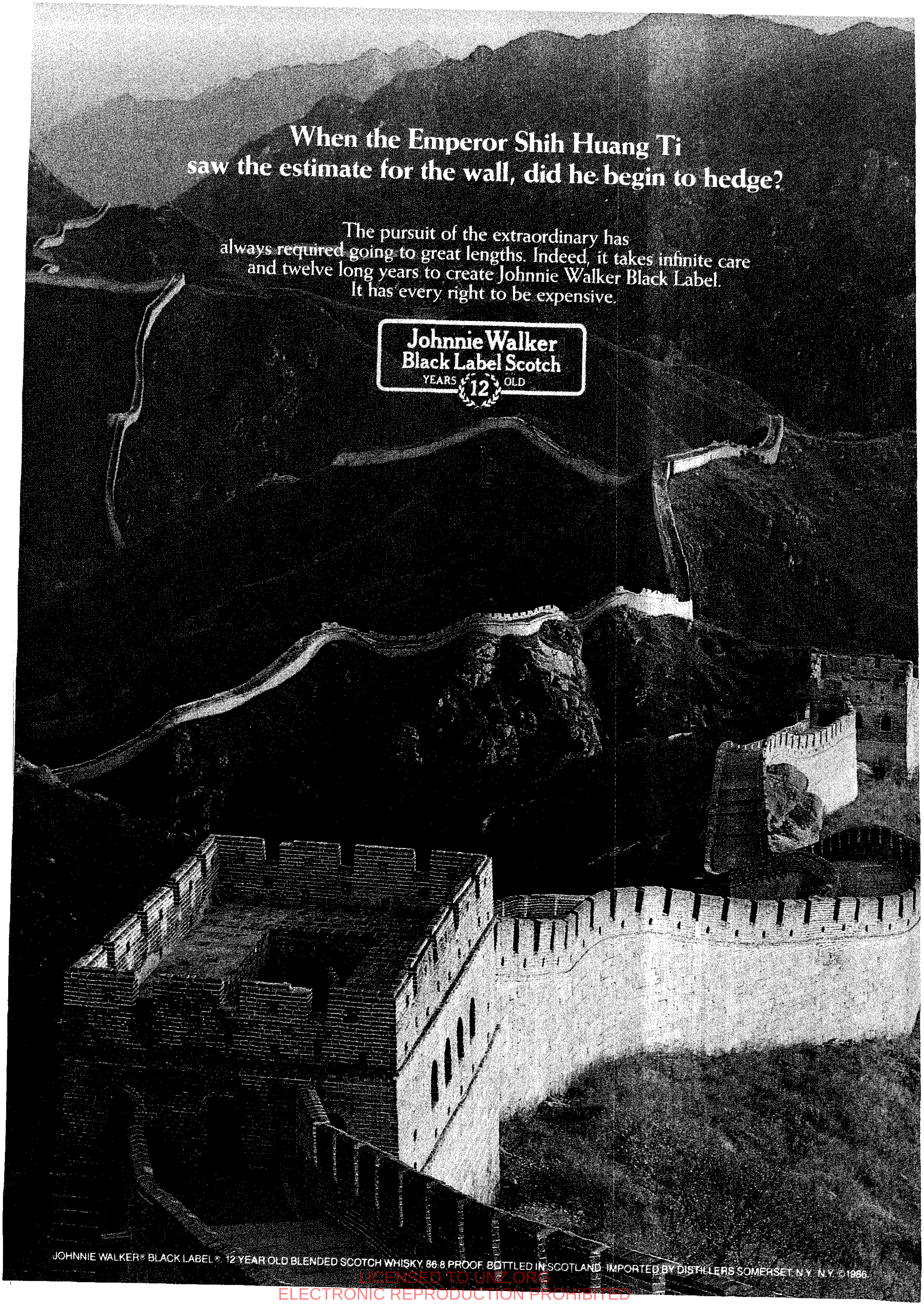

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saw the estimate for the wall, did he begin to hedge?

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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

CBS DEFECTION...PRESS NOTES...TROY'S RETURN...*UPTOWN* NEWS...COLORFUL *PEOPLE*

DIRECTOR ANKLES AFTER RATHER SNIT

The woman who directed CBS News's live coverage of the Iran-*contra* hearings has left the network for NBC. CBS staffers say that she left after a flare-up by Dan Rather during the hearings.

Kyle Good, who was the only female director at CBS News, has been hired to direct the new Sunday edition of the *Today* show. At CBS, she directed the weekend news shows and such specials as *The Soviet Union: Seven Days in May* and *48 Hours on Crack Street.*

"During the Iran-*contra* hearings, there was a problem with a button that Dan pushed to communicate with the control room," says one CBS News staffer. "When no one heard him, he went in to complain about it and said, 'I can't work with Kyle anymore, and I want her off all this special-events stuff.' "

CBS News spokesman Tom Goodman says, "That did happen, but before Kyle left she had a friendly discussion with Dan." Good says, "It's not really totally true that I left because of the incident. I've been looking to leave for quite a while and came here because I wanted to do this job. There are always disagreements when you're on the air live that many hours a day. I'd need a better excuse than that to leave. One blowup wouldn't get me out after all I've been through."

TROY'S FIT FOR A COMEBACK

Matty Troy, the former Queens power broker who went to jail for tax evasion in 1976 and grand larceny in 1980, is about to be readmitted to the New York bar. Troy, a former mentor and longtime friend of Donald Manes, says that he passed the character and fitness interview in April and will be readmitted to the state bar if he passes an ethics test. He is now executive director of the Long Island Gasoline Retailers Association.

"I'll get the results of the ethics test at the end of September," says Troy, who was convicted of grand larceny after bilking two elderly widows out of $30,000, and served time on Rikers Island. "But that test was *hard.* Multiple choice is not easy. If—God willing—I passed, I'm inviting a couple of hundred of my closest friends to celebrate at Dewey Wong's. I have the invitation list made up, but I don't want to send them out and jinx it. I hope to set up a practice on Long Island with an old friend from Queens. I may eventually move into the city, but maybe not. I'm getting used to the good life out here."

TIMES, JOURNAL MULL NEW PAGES

The New York *Times* is planning to introduce a daily "Health" page, according to a source at the paper. "Max Frankel is very high on covering health subjects," the source says. "He wants to take the stories they are already doing, like all the AIDS coverage and hospital coverage, and put it on one page. Science-news editor Rick Flaste is in charge. The page might run in the metro section, or it might move around the way the sports pages do." Flaste says, "We are looking to expand our health coverage, and a special page is an idea, but we are still tossing proposals back and forth." . . .

The *Wall Street Journal* will introduce its own single-topic pages this fall. Topics under consideration: technology, advertising and marketing, science and health, and the law. Deputy managing editor Stewart Pinkerton, who is in charge of the project, says, "I don't want to discuss what pages we may be introducing, because it's still very much up in the air."

CONTRIBUTING EDITOR: PEG TYRE

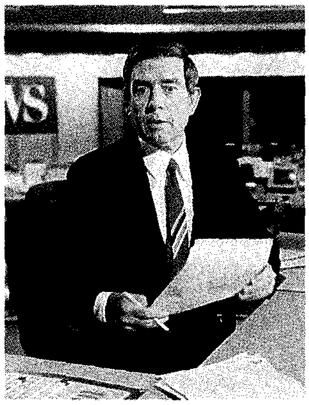
UPTOWN *VOICE* NAMED *UPTOWN*

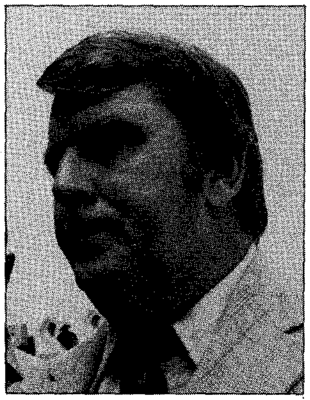
A *Village Voice* source says that publisher David Schneiderman has decided to name his new weekly newspaper *Uptown.* The paper, which will compete with the New York *Observer,* the weekly paper that Litchfield County *Times* publisher Arthur Carter is starting this fall, is expected to be very service-oriented, with articles on how to cope with city life.

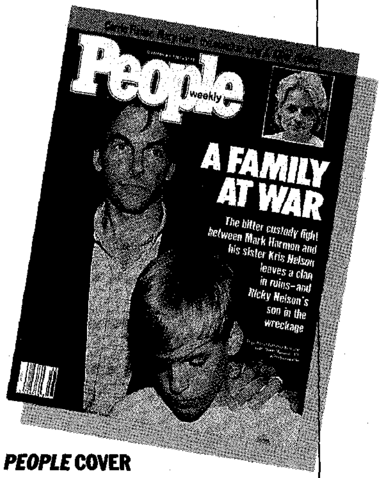
Schneiderman, who has said he hopes to launch the paper in January, was on vacation and unavailable for comment.

PEOPLE FINALLY GOING FOR COLOR

People magazine will start adding color to its editorial pages in April, according to a source familiar with the plan. The celebrity weekly's editors—who face increasing competition from *Us* and supermarket tabloids that use color—have toyed with


DAN RATHER


MATTY TROY

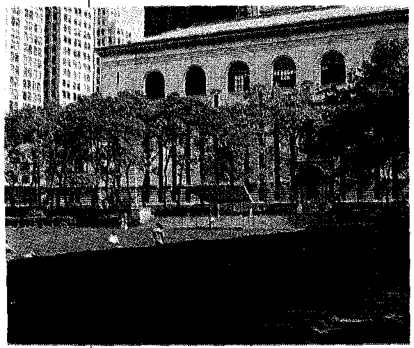

People
weekly
A FAMILY AT WAR
The bitter custody fight between Mark Harmon and his sister Kris Nelson leaves a clan in ruins—and Ricky Nelson's son in the wreckage
***PEOPLE* COVER**

Photographs: top, Donal Holway; center, A.P./Wide World.

BATTERY PARK FIGHT...ENTRÉES BY THE BOOK...FOOD NOTES...STEIN'S WAY

BATTERY PARK CITY

ORIGINAL RAY'S



BRYANT PARK

the idea before. In 1985, graphic designers Milton Glaser and Walter Bernard produced a prototype of a color version of *People* for former managing editor Pat Ryan, but she never went ahead with the plan. Now it looks as if her successor, Jim Gaines, is going to pick up where she left off.

People spokeswoman Betsy Wagner says, "There are no immediate plans for color."

YET ANOTHER BRYANT PARK PLAN

The Bryant Park Restoration Corporation has come up with another plan for a restaurant to be built behind the New York Public Library. It will submit the proposal to the City Landmarks Preservation Commission on September 22. The private development group, which is in charge of the park restoration, has been trying to come up with a restaurant plan for four years. Two of the proposed buildings—including a $12-million, 1,000-seat "Crystal Palace" that would have been run by Tavern on the Green owner Warner LeRoy—were scuttled after preservationists complained that they would block views of the 76-year-old Beaux-Arts library.

The new plan, by architect Hugh Hardy, calls for two low, rectangular glass-and-steel dining pavilions on the park's upper terrace. The walls of the one-story structures would be decorated with wood trellises and plants.

"We don't want to talk much about this," says the development group's executive director, Dan Biederman. "We're still at a preliminary stage and have to satisfy all our critics before we go ahead with our plans."

MILSTEIN TURNS BACK TO CITY

Battery Park City officials are fighting with Howard Milstein over the developer's plan for a residential tower in the 92-acre development. A real-estate source says that Milstein's preliminary plan for the 27-story building has been rejected by Battery Park City because it doesn't comply with the original design guidelines drawn up by architects Alex Cooper and Stan Eckstut.

Milstein's plan, designed by Paul Segal Associates, calls for a "slab" building with most of the windows facing the harbor. The Cooper and Eckstut guidelines call for a smaller building with a tower.

"Battery Park City thought the building would fit into the neighborhood," says the source. "Instead, the architect submitted a massive, unbroken wall that cuts off part of Battery Park City from the rest of downtown. The guidelines are part of Milstein's lease, and if they can't work it out, they may have to seek outside arbitration."

A Battery Park City spokeswoman and Paul Segal wouldn't comment. Milstein's spokesman says, "We're sure we can work out the disagreements."

RESTAURANT NOTES FROM ALL OVER

Original Ray's is going nationwide. The New York pizza parlor that claims to be the only rightful owner of the Ray's name is branching out to Boston, Philadelphia, Los Angeles, Miami, San Francisco, Atlanta, and Chicago.

"We are going to have a flagship store in each city," says president Gary Esposito. "Then we'll sell Original Ray's franchises in other parts of those cities." . . .

The owner of the Reach, the luxury Key West hotel, is opening a restaurant on the Upper West Side that will serve "tropical cuisine." The restaurant, to be called the Reach of Key West, will open this winter on Columbus Avenue, at 89th Street. "We'll serve a sophisticated new American version of fish dishes and spicy island specialties," says owner Austin Laber. "We'll use highly dramatic lighting and bleached-wood shutters on the walls to create a lush and sunny paradise atmosphere that won't get in the way of serious food."

STEIN SEEKING RX FOR KOCH

City Hall insiders are chuckling over Andy Stein's recent claim that it is "unlikely" he will challenge Mayor Koch in 1989. "That was just a smoke screen to smooth over his conflicts with the mayor," one of the sources says. "Right now, Stein is involved in what he hopes will be his biggest career move since his nursing-home investigation in 1974. He is struggling to get into the spotlight by launching a high-profile national committee on medical negligence.

"He has sent letters to Ted Kennedy, Pat Moynihan, Cardinal O'Connor, and Mario Cuomo asking them to help pressure Reagan to set up a presidential commission to investigate and prevent medical negligence. He really wants to get the heavyweights to support this project."

Stein spokesman Randy Daniels would say only, "He's spoken out against medical negligence, and now he wants to get the ball rolling on this issue."

Photographs: top, Stan Ries; center, Donal Holway; bottom, Erica Lansner/Photoreporters.

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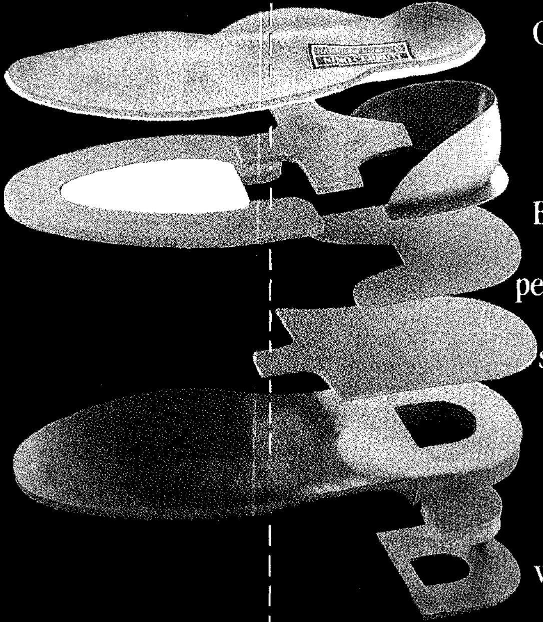

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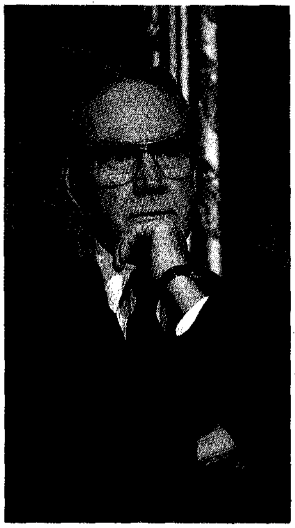
THE GLIMMER



KEY PLAYERS: *Jim Wright (above), José Azcona of Honduras (top right), Oscar Arias of Costa Rica.*

HOPE IN CENTRAL AMERICA?

FOR THE PAST WEEK OR SO, A RATHER BIzarre notion has been making the rounds in Washington: The Central American peace initiative might actually succeed.

"You don't really expect me to *believe* that, do you?" I asked the (obviously) unimpeachable source who first mentioned it to me. "It's impossible."

The source shrugged and began to giggle. "I guess it *is* asking a lot," he said, the giggles spilling over into uncontrolled laughter. "But who ever thought it would get this far?"

No one. A month ago, the idea that the Reagan administration and the Sandinistas might ever find common ground seemed preposterous. It still does—but their mutual intransigence has become less relevant. The game has changed; new players—some of them quite unlikely—have emerged. The fate of Central America may now actually be in the hands of Central Americans—thanks to a truly remarkable display of ineptness on the part of the Reagan administration, which has, in effect, allowed itself to be removed from direct participation in the negotiations. Indeed, the key American in the process has been the most unlikely figure of all—Jim Wright, the Speaker of the House and a politician whose career, until this year, had been distinguished by, well, by its longevity.

Actually, the peace scenario is so obscure that a good way to examine its prospects might be to inquire into the identity of three important players:

☐ Is Jim Wright an American Metternich (or was the administration really that dumb)?

☐ Who is José Azcona, and why is our fate in his hands?

☐ Who is Miguel Obando y Bravo, and why is our fate in *his* hands, too?

First, Wright. The story begins in July when the Speaker was visited by Tom Loeffler, a former congressman and fellow Texan who'd recently been named the administration's point man on *contra* aid. A wonderfully intricate game ensued: Loeffler told Wright that Reagan might be interested in offering a new peace plan to the Sandinistas. This was, it is now generally agreed, a ploy. The administration wasn't interested in offering anything the Nicaraguans might actually accept; it wanted to parlay the expected Sandinista rejection into a vote for renewed, and expanded, aid to the *contras*. Wright, seeming rather foolish at the time, agreed to go along: "I'm the Speaker of the House and they're saying they want peace. What am I supposed to do, walk away from that?"

The resulting Reagan-Wright plan—announced on August 5—would have required the Sandinistas to engage in direct negotiations with the *contras*, a provision quite unacceptable to the *comandantes*. "Everyone figured Wright was snookered," says an expert on Central America. "For several days, he was getting beat up by most of the liberal Democrats in the House. But then, son of a gun, the five Central American presidents met in Guatemala and everything was turned upside down."

No one expected the Central Americans to agree on the peace plan offered by Oscar Arias of Costa Rica; after all, they'd never agreed on anything before. The proposal had been dismissed by the Reagan administration and ignored by the Sandinistas. It called for democratization of the political process in each country, an end to foreign aid to guerrillas in the region and negotiated cease-fires. How? By whom? Under whose auspices? It was all so vague as to be opaque—vague enough, in fact, so no one could find much to object to. An agreement was reached on the morning of August 7. Within an hour—almost as if he had expected it all along—Jim Wright announced his support of the Central American plan. And the United States was left in a very uncomfortable position.

Throughout the various peace efforts, the administration had maintained that it would support anything the nations in the region could agree upon (while exerting quiet pressure on allies, particularly Honduras and El Salvador, not to agree to anything). When the five presidents came to terms, the administration had no choice but to support the plan.

Now the question became, Who had snookered whom? Was it possible that Jim Wright had played the middle against both ends, using the Reagan-Wright plan as a crowbar to get the Central Americans to support Arias?

"No one expected this," says John Burstein of the Washington Office on Latin America, a liberal lobbying group. "Wright lucked into it. He couldn't have possibly known."

"I don't know, I don't know," says a source close to the Speaker, chuckling softly. "Wright had connections down there. He had an associate, a very well connected former Foreign Service guy named Richard Peña, who was in contact with the five presidents. He's very close to [José Napoleón] Duarte [of El Salvador]. I know it requires a leap of faith, but I wouldn't be surprised if he planned the whole thing."

Jim Wright? "I went to Nicaragua with him in 1980," says Kirk O'Donnell, who was a top aide to Wright's predecessor, Tip O'Neill. "I saw him speak fluent Spanish with the Sandinistas. And then, when we came back, he led the fight for the $75-million aid package for Nicaragua [Wright later turned around and voted for *contra* aid on one occasion]. But Jim also supported military aid to El Salvador, which Tip opposed vehemently. I must say, I was surprised by the turn of events, but Jim Wright has a degree of expertise in that area unprecedented for a Speaker of the House."

"I think it's more a matter of the administration being dumb than Wright being so smart," says Howard Phillips, the leader of the Conservative Caucus, who,

Photographs: left, Brad Markel/Gamma-Liaison; top and bottom right, Bill Gentile/Picture Group.

ke most of his brethren, feels betrayed y the Reagan White House. "They gave way everything and got nothing in return. This was George Shultz's and Howard Baker's and Frank Carlucci's doing. There are no real conservatives involved n the highest levels of foreign-policy-making anymore. We have, in effect, decided to allow a Communist puppet to remain in Central America."

Well, sort of. Ever since the Guatemala accord, the administration has been doing its awkward, somewhat embarrassing best to delay, derail, or scuttle the process. The unwillingness to negotiate in good faith no doubt led to the resignation of Philip Habib, perhaps the most respected American diplomat working in the area, which prompted Henry Kissinger to observe, "If we are not careful, we will wind up reaping only the disadvantages of every course of action."

As it stands now, the United States is on the sidelines, pledged to stop supporting the *contras* if a cease-fire can be arranged by November 7. Ronald Reagan has said several times in recent weeks that he'll never abandon the *contras,* but he's quite unlikely to get an aid package through the Congress unless negotiations among the Central American presidents break down—which brings us to the second question: Who is José Azcona, and why is our fate in his hands?

Azcona is the president of Honduras. Since 1980, U.S. aid to his country has increased from $52.9 million to $195.6 million a year. "He is under enormous pressure from the United States," says one regional expert. "From what I've heard, the five presidents had an agreement about 1:30 A.M. on August 7, but then the Hondurans called with objections at about 4:30, and the others spent the next few hours banging Azcona on the head, finally getting him to agree. I think that's the way things will go—the Hondurans will drag their feet. The question is, How strong is Azcona? How will he stand up to pressure?"

No one seems to know much about Azcona. His new prominence is the result of one of the more interesting by-products of the Guatemala accord: José Napoleón Duarte of El Salvador—who often represented the United States' interests at regional negotiations in the past—loves the Arias plan. Already, he has won a major victory: By signing the accord, Nicaraguan president Daniel Ortega—whose support for the left-wing Salvadoran rebels is well known—acknowledged the legitimacy of Duarte's government.

"Duarte is very strong for the plan," says an expert. "That leaves Azcona as the only president representing the United States' interests in the negotiations. He's in a tough spot. If he alienates the United States, his military may stage a coup; on the other hand, does he want to be the guy who killed the plan?"

Actually, the guy who seems most likely to kill the plan is Miguel Obando y Bravo: He is archbishop of Managua, the first Latin American cardinal, and the most prominent foe of the Sandinista regime still living in Nicaragua. Quite surprisingly, Ortega named Obando to Nicaragua's Reconciliation Commission, which will negotiate and monitor both the "democratization" process and the cease-fire. In effect, Obando will be representing the *contras* at the bargaining table. The cardinal is no patsy; he's been furious with the Sandinistas for years (his first public mass after his elevation was in Miami, not Managua, with much of the *contra* leadership in attendance). He is likely to demand more than *pro forma* measures from the *comandantes.* If he doesn't get what he wants and quits the commission, the initiative is over—with both the United States and the Sandinistas able to say, "I told you so."

Still, the immediate effect of the Obando appointment was to further the process. Within days, the *contras* offered some reconciliation of their own. Several of their more plausible leaders—Alfredo César, Alfonso Robelo, Maria Ferrey—said they were willing to return to Nicaragua if the "democratization" was real. "That is another ploy," said a regional expert. "No one really expects them to go back—but if even the *contras* are now seeing things in the context of the peace negotiations, you've got to figure something real is happening. Put that together with Ortega including Obando—who, I'm sure, would walk if he thought they were trying to hoodwink him—and you have the basis for a tiny bit of optimism."

But any optimism has to be put in context: A "successful" agreement would leave the Sandinistas formally ensconced in Managua. "I think the most you can hope for is something like Mexico," says Burstein, the liberal lobbyist. "A dominant political party with a bunch of not very effective opponents, free press, and freedom of speech."

It remains to be seen if the Sandinistas would even go that far. "It does no good to romanticize the Sandies," says my unimpeachable source. "They're Communists. Period. But what's the option? The *contras?* A joke. It took them six years to get out of Honduras. Now they're in-country, but what have they accomplished? They have no support. They can't hold an inch of Nicaraguan territory, but they do appear to be very good at wounding civilians."

So, peace: a distant hint of a chance to gain half a loaf. But if the Sandinistas' neighbors are ready to take that chance (and three of the four presidents serve, in effect, at the pleasure of their American-trained military establishments), who are we gringos to dispute them? ■

then the parachute collapsed. I passed
out and awakened when a beautiful nurse
leaned over me and said, "John Weitz
underwear," but I was too dizzy to

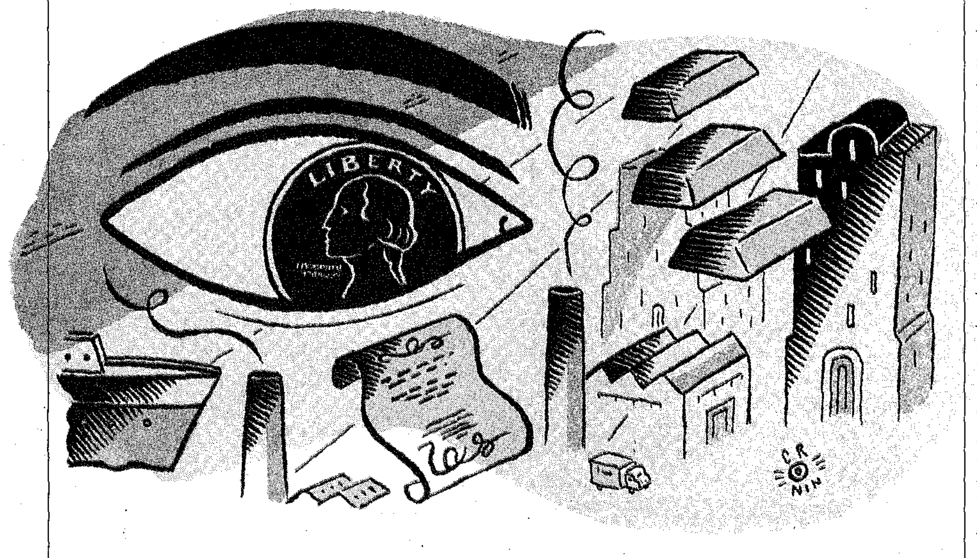
The Bottom Line/John Crudele

THEIR OWN MONEY

WHAT THE PROS ARE DOING

A MARKET ANALYST IN ST. LOUIS DOESN'T trust stocks anymore, so he's put all his investments in money-market funds. The same goes for a New York investment counselor who says his main goal these days is to protect the profits he's already made in the stock market.

But a senior executive vice-president at one of Wall Street's major brokerage houses disagrees—he's been buying stocks on margin and is now more than 100 percent invested in the market.



DILEMMA TIME: *Staying with the market or retreating to other investments.*

These pros, like countless other people who've made money in the stock market over the last few years, are facing an important decision: whether to keep the bulk of their money in the stock market in hopes of wringing more profits from a remarkable surge, or to retreat, at least partially, by putting their assets into less iffy investments. The decision is particularly tough because experts are widely split over what's going to happen to a bull market that is already more than five years old and up $1.2 trillion.

To cut through the confusing predictions, I asked several Wall Street professionals around the country what they are doing with their own money. Though at least one survey shows that most investment advisers are still bullish, a number of pros told me they're taking their money out of the market and putting it, as they say, in the bank.

"I'm uncomfortable with the short-term outlook for the stock market," says Alfred Goldman, vice-president and director of technical market analysis at A. G. Edwards & Sons in St. Louis. "Right now, I am totally out of the market. I think cash is the best bargain."

Goldman says the money he pulled out of the stock market went into a tax-exempt money-market fund—in this case, the A. G. Edwards Centennial tax-exempt fund—and will stay there until stocks become better bargains. When will that be? "I want to see a sizable break in the market and then a bottoming process," Goldman says. Short of that, Goldman says he might get back in if the Dow Jones Industrial Average languished in the 2,600-to-2,700 region for a few weeks, a sideways action that often purges the market of selling pressure and sometimes rejuvenates interest in stocks.

Bert N. Mitchell, an investment counselor with Mitchell/Titus & Company in New York, isn't quite as wary of the market as Goldman is. But Mitchell, too, has been reducing his exposure to stocks. "I'm trying to get very liquid right now," he says. He currently has 50 percent of his money invested in the stock market, but he hopes to reduce that figure to 25 percent soon, principally by getting rid of some high-technology stocks in which he's already made big profits. (He'll hold onto his blue chips.) He expects the bulk of the money he's taking out of stocks to go into money-market funds; some will go into precious metals as a hedge against inflation.

"I want to protect the gains that I've already made," Mitchell says. "I think the market has gotten to the point where the investor needs to protect himself."

Goldman and Mitchell are not in the majority, since investors are still putting more money into the stock market than they are taking out. What's more, the newsletter *Investors Intelligence* recently reported that 55.4 percent of the investment advisers it polled were bullish about the market's outlook, and only 20.7 percent were bearish. The rest (23.9 percent) expect a mild correction.

Still, when it comes to their own money, stock-market pros are showing the same degree of anxiety as their amateur counterparts. Here is what some other pros have to say about their investments:

Harvey Deutsch, market strategist with the Purcell, Graham & Company brokerage firm, says he is taking some of his money out of the market and investing it in three-month and six-month Treasury bills. "September and October have historically been weak periods for the market, and a time of caution."

Deutsch is still bullish over the long term, but "I think we are in a consolidation and correction phase right now." When the time is right, Deutsch says, he will cash in some of his Treasuries and look for interesting second-tier stocks.

Ronald Koenig, chairman of the board of Ladenburg, Thalmann & Company, also likes secondary stocks. But Koenig thinks the stock market as a whole is too high, and so he has placed about 40 percent of his assets in short-term Treasury bills and a money-market fund yielding about 6.3 percent. While 60 percent is still invested in the stock market, Koenig has been boosting the amount of cash he has on hand by selling blue-chip stocks whenever there is a rally. He has also been buying some "quality" secondary stocks like U.S. Surgical Steel Corporation and Anthem Electronics.

Sung Won Sohn, chief economist at Norwest Corporation in Minneapolis, is also being careful. "I tend to be a lot more conservative with my own money than someone else's," he says. He currently has 70 percent of his assets in cash and only 30 percent in stocks. But even his stocks are picked selectively. Sohn now owns Norwest stock and invests in a mutual fund that specializes in the stock of companies with headquarters in the Minneapolis region. "I'm investing in companies I can follow and that I know well."

A senior executive vice-president of Shearson Lehman Brothers, Peter DaPuzzo, has been leaning to conservative investments, too. "I'm uneasy with the

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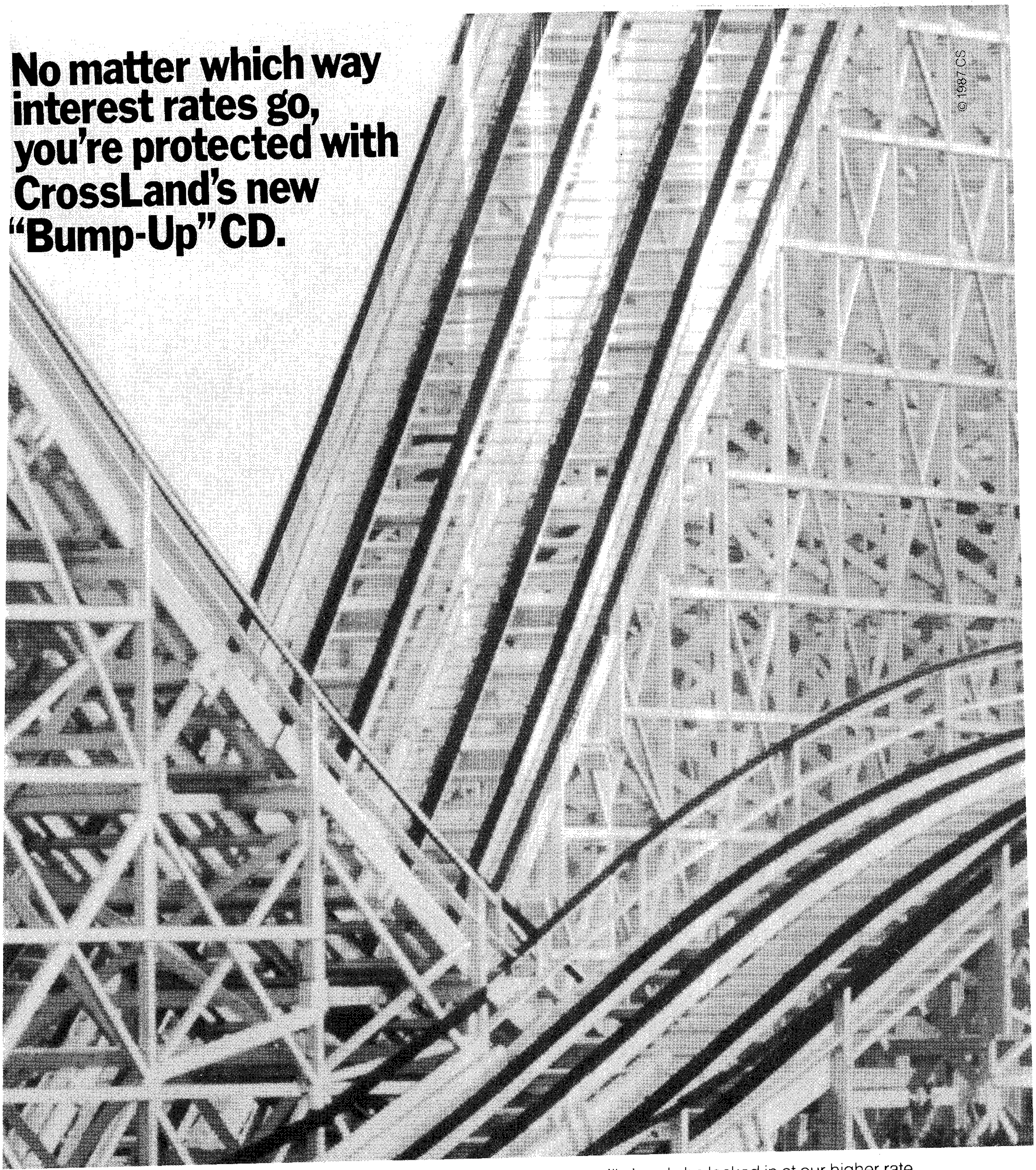

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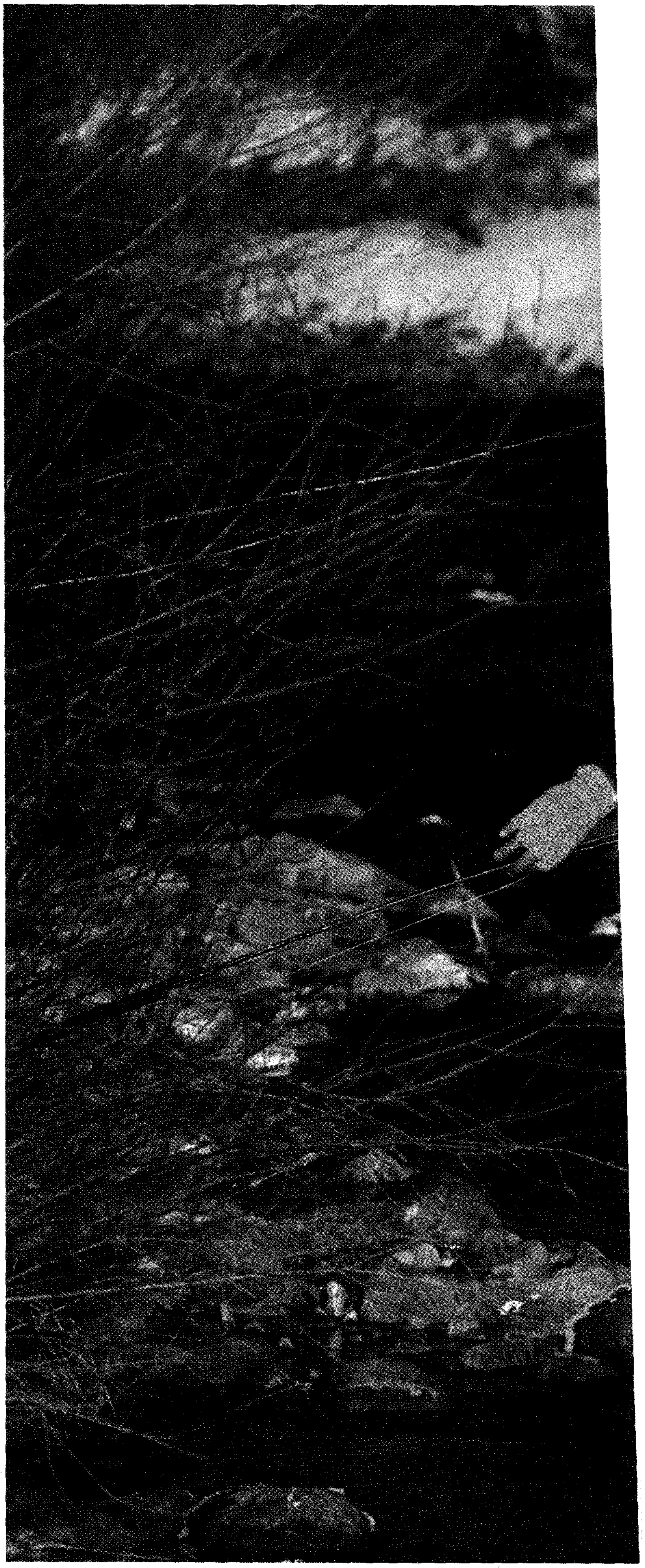

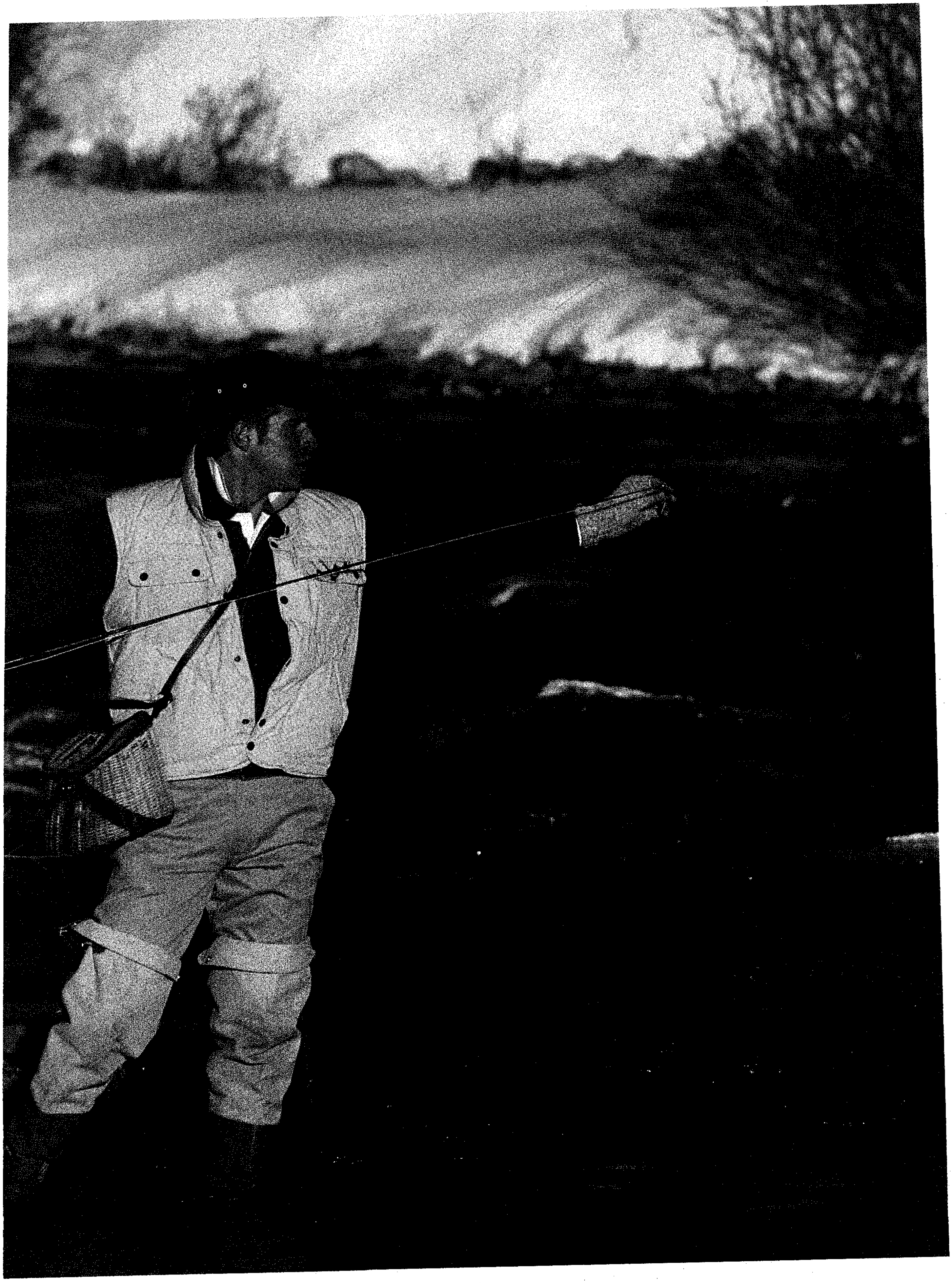

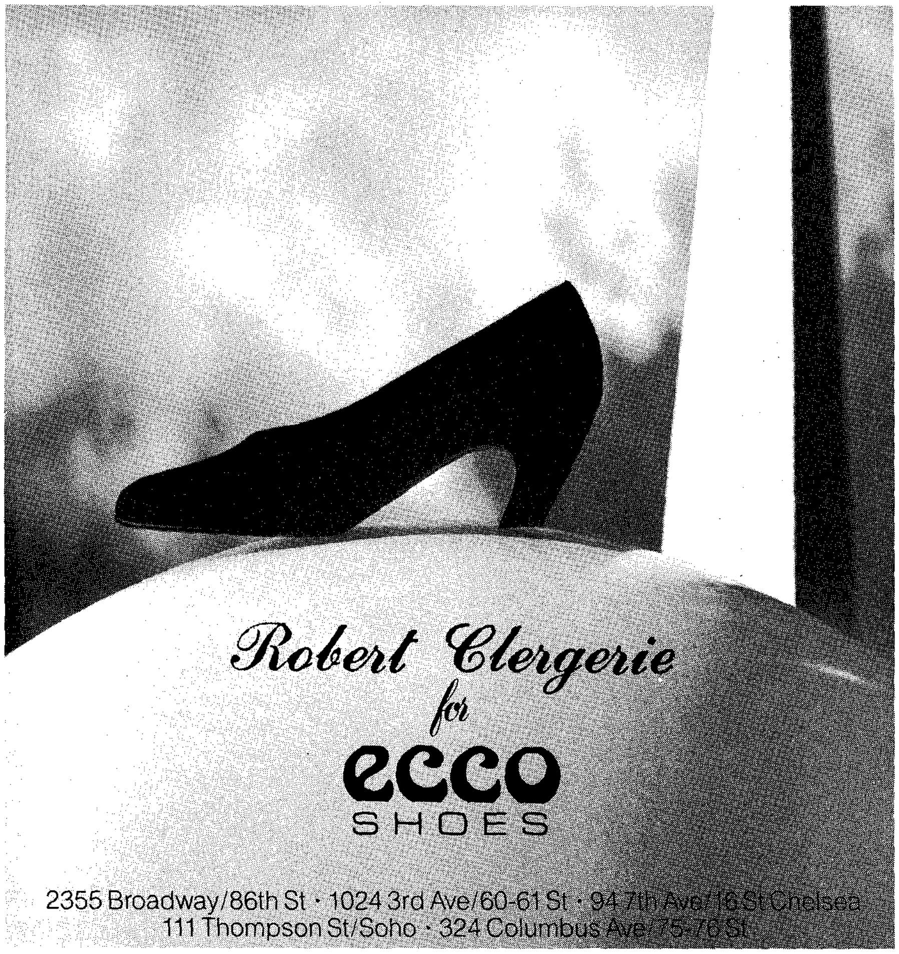

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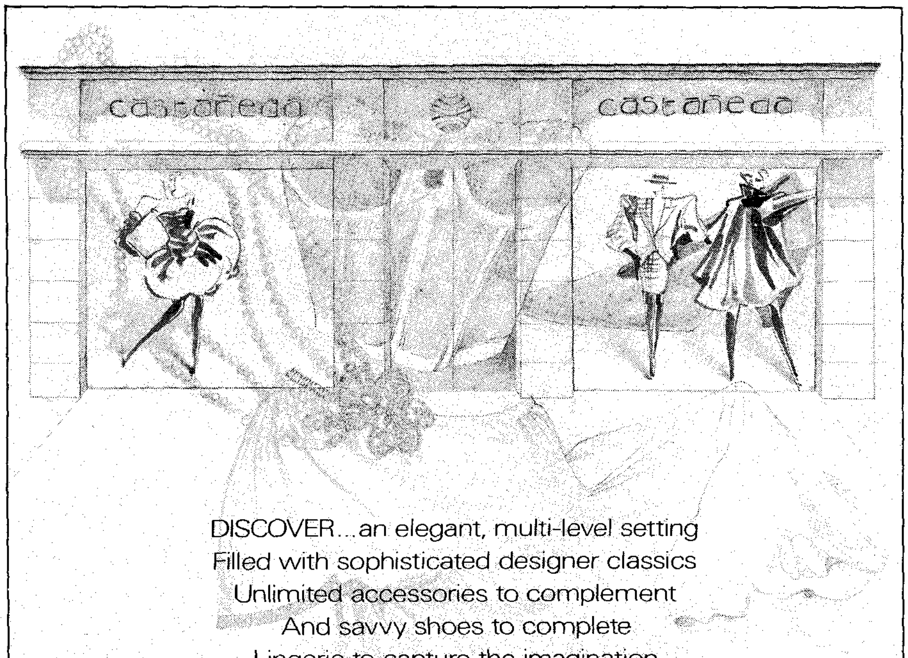

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stock market," says DaPuzzo. "Making lot of money is fine, but I'm not going t throw it away." His portfolio is now 4 percent in stock, 15 percent in cash, 1 percent in municipal bonds, and 30 pe cent in real estate, tax shelters, an other non-stock investments.

Most of DaPuzzo's stock investment however, are in mutual funds that are professionally managed and hedged agains market drops. The funds include the Multiple Opportunities Portfolio L.P. and th Sector Fund, both sold by Shearson, an the Sanford C. Bernstein & Company Leverage Hedge Account. The Bernstei fund buys stock, but also shorts stock which is a bet on the price dropping. "I'm a conservative fellow," DaPuzzo adds.

Some folks on Wall Street are much more aggressive. Eliot Fried, a senior executive vice-president at Shearson Lehman Brothers, has been borrowing money on margin to invest in the stock market. He says his portfolio is currently made up of 60 percent blue-chip stocks—such as Eli Lilly, Dow Chemical, Schlumberger, and Digital Equipment—and 40 percent speculative issues. Among the speculative stocks he's bought are Genentech, the biotechnology company; GenRad, a technology firm on the financial rebound; and Cellular Communications Corporation.

Fried says stock prices may be a bit high now, and he admits to being somewhat concerned. "But you can pick stocks that aren't stretched."

Others agree. "I haven't changed the mix in my portfolio much all year," says David Resler, chief economist at Nomura Securities, who still has 70 percent of his money in stocks. He owns IBM, still considered a conservative investment despite a rocky month, as well as Quaker Oats and First Chicago, whose stock he bought while working at the company. Most of his money, however, is in aggressive mutual funds. "I don't see any reason to leave the stock market," he says.

Charles Jensen, a market technician at MKI Securities, Inc., is somewhere between a pessimist and an optimist. "I'm aware the market is in the stratosphere and that market corrections are forthcoming," says Jensen, who has 50 percent of his investment money in what he considers safe, blue-chip stocks—Philip Morris, Texas Instruments, and IBM.

Jensen thinks the market will continue to go up for now, but he is monitoring the situation carefully, keeping a close eye on short-selling figures and other key indicators of sentiment. "I'm quick to move out at the slightest indication that the market is reaching extreme levels," says Jensen.

AN APPETITE AT QUAKER OATS

IF IT'S A FOOD COMPANY OR A TOY MANUFACTURER and it's up for sale, pencil in uaker Oats' name as a possible acirer. The Chicago-based food-and-ime company, in fact, is so eager to exind that it admits it looks at any isiness or company that complements s current product line.

But companies don't always get what iey want, especially when acquisitions ome at today's high prices. And while uaker Oats may be expansion-hungry, all Street analysts are betting that the nly thing it will buy in the near future is s own stock, which currently sells at round $53 a share.

"The next acquisition Quaker will aniounce is its own shares," predicts Alan . Greditor, a Drexel Burnham Lambert ood analyst. Board meetings are schediled for September 9 and the second veek of November, and Greditor thinks in announcement of a buyback could come after either one.

The management of Quaker Oats would no doubt prefer to spend money on a company that would strategically expand its businesses (though so far Quaker has been unwilling to try an unfriendly takeover). Wall Street sources say Quaker Oats is one of the firms looking at Kenner Parker Toys, which recently put itself up for sale. And Quaker Oats would be interested in Gerber Products if the baby-food company went on the block, the sources add.

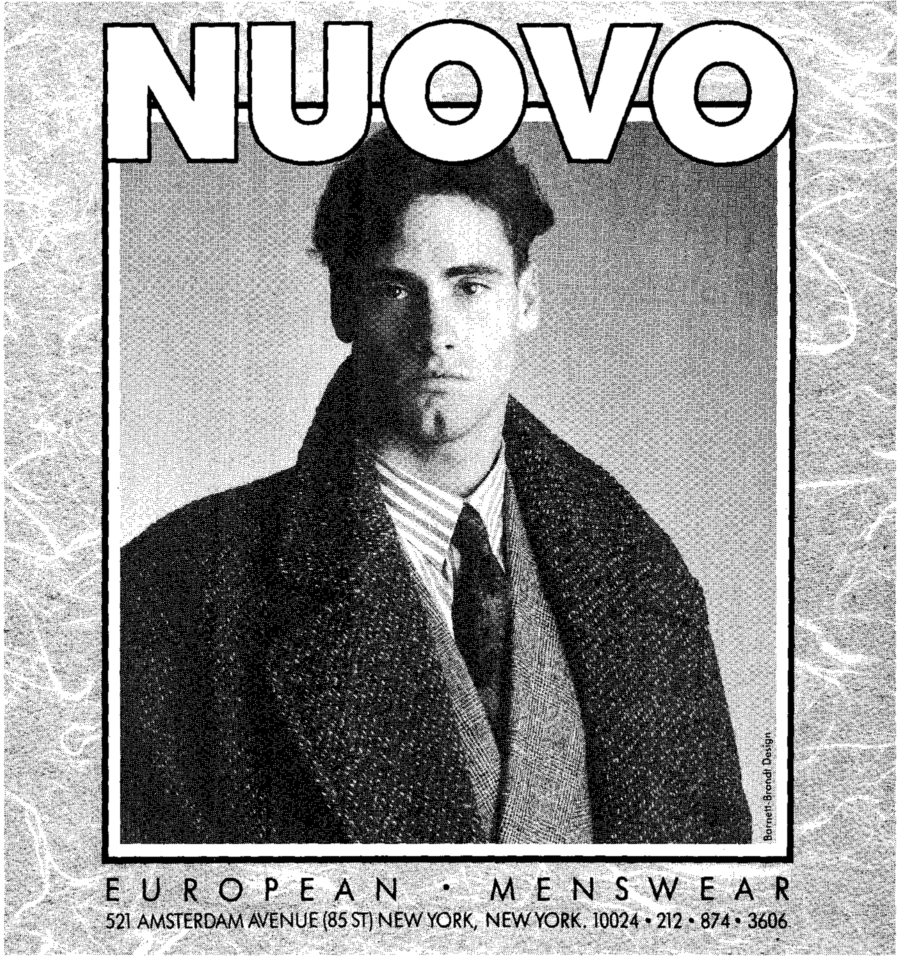
Quaker Oats officials declined to discuss either Kenner Parker or Gerber. But Ron Bottrell, senior manager of corporate communications, concedes, "Every business that is rumored to be for sale, or is clearly up for sale, that fits in with our core business is looked at by our business-development people."

THE BRITISH INVASION

ADD COLOROLL TO THE GROWING LIST OF British companies that want to make acquisitions in the United States.

Executives of the British home-fashion company, which specializes in things like wall coverings, ceramics, earthenware, and quilts, have met with investment bankers to talk about financing an acquisition. John Ashcroft, chairman of Coloroll, says there is a 50 percent chance that the firm will acquire an American company. "At the moment, we are just sort of looking," he says. "It could be later this year or the beginning of next year before we move. We know exactly where we'd move when the time is right."

Ashcroft wouldn't tip his hand about the possible target other than to say it will be in the home-fashion market. But sources familiar with Coloroll, which had sales of $700 million last year, say the deal is likely to be a modestly priced one. ■



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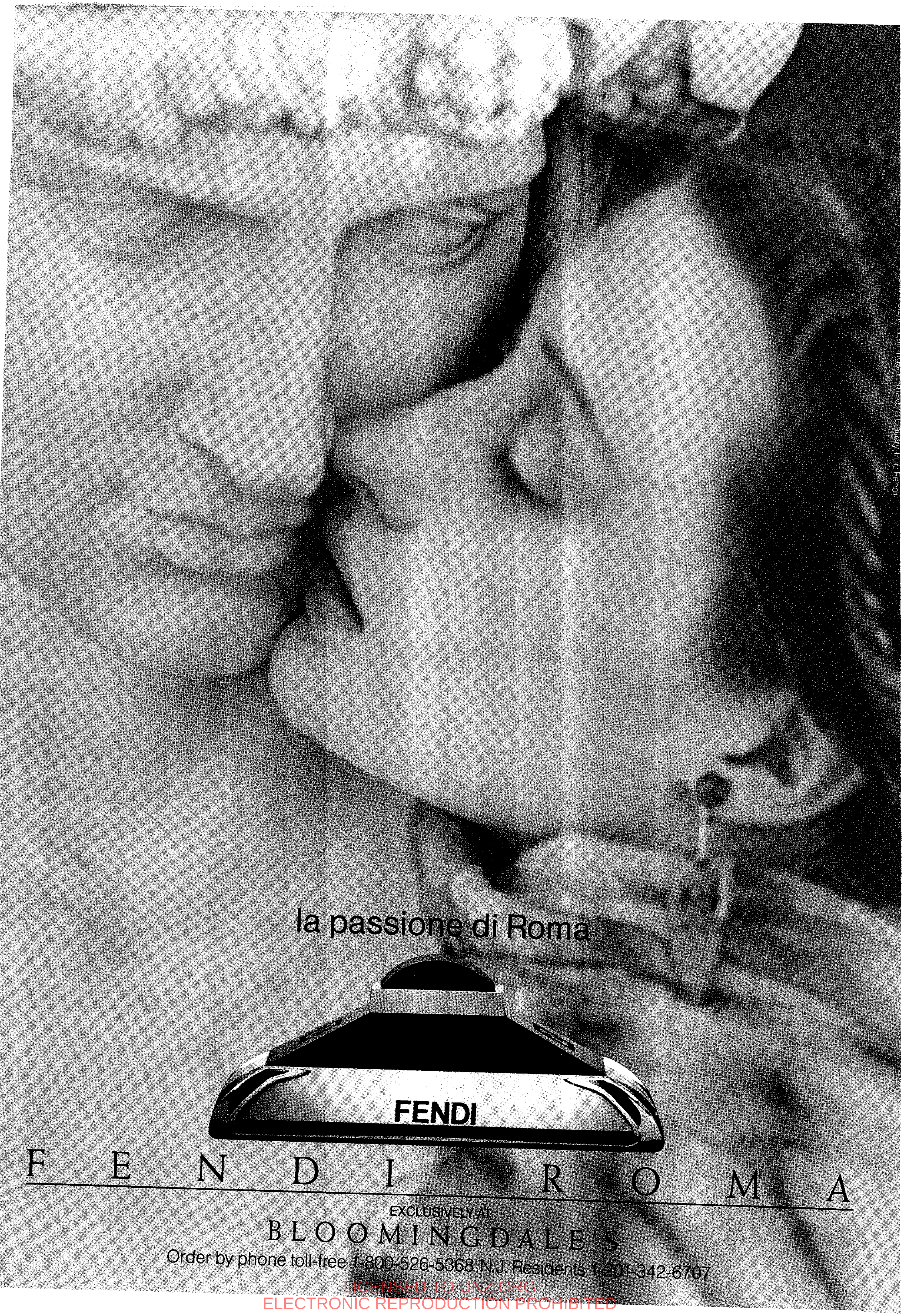

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NICE GUY FINISHES FIRST

CARL SPIELVOGEL'S LATEST COUP

CARL SPIELVOGEL WAS SITTING IN HIS classically furnished tower office a fortnight ago when the call came. "You've won the whole shebang," CBS Broadcast Group president Gene Jankowski told his pal of twenty years. CBS was consolidating its $50-million account from a half-dozen agencies into one. It was the first win for the new, giant Backer Spielvogel Bates Worldwide ad agency, but in some ways an old story for the man with the view from the twenty-sixth floor.

Just over eight years ago, Spielvogel stunned Madison Avenue by reeling the entire $85-million Miller beer account into his barely two-month-old agency—an agency still without a staff or offices. It was then the second-largest account ever to switch agencies, and the first time such a colossus had moved to so fledgling an operation. George Weissman, then chairman of Philip Morris, which owns Miller, had been a friend of Spielvogel's from the late 1950s, when Spielvogel was an advertising columnist for the New York *Times*. Spielvogel had helped usher the Miller account into McCann-Erickson in 1970—he'd arrived there a decade earlier as an assistant to Marion Harper Jr., the agency's head—and kept an eye on it even as he rose to vice-chairman of the Interpublic Group of Companies, McCann's parent.

SPIELVOGEL: *"Work is more fun than fun."*

The CBS win, while nowhere as glamorous or heady as the Miller coup, repeats the formula that has made Backer & Spielvogel such a success. Spielvogel makes the contacts, networking far and wide while doing *pro bono* public work. (In addition to heading the business committee of the Metropolitan Museum of Art, he is a trustee of Mount Sinai Medical Center and a member of the Municipal Art Society's board; he was also chairman of the Committee on the Public Interest, which helped save New York from bankruptcy.) He demonstrates a keen mind, courtly behavior, and skill in getting things done. When his agency is invited to pitch an account, he leads the drive with a solid, well-rounded, and carefully thought-out strategic marketing plan, leaving the creative executions and media suggestions to his partners.

In the CBS case, the contact was president and CEO Laurence Tisch, a trustee of the Metropolitan Museum, and Jankowski, a member of Spielvogel's committee there. The first time Spielvogel met Tisch, in 1965, the CBS chief advised him how to refinance Interpublic, and when Spielvogel offered him a cut, he declined by saying, "I always like to help young people on the way up." His friendship with Jankowski also dates to the mid-sixties, when the adman sold the TV executive on a Buick and helped him buy a station wagon through McCann, the ad agency that handled the account. To this day, Jankowski drives a Buick station wagon.

People may question why Spielvogel, who turns 59 in December, would want now to run the $2.7-billion, 104-office BSB agency (formed two months ago when Backer & Spielvogel, which was bought by Saatchi & Saatchi in April 1986, merged with Ted Bates Worldwide, another Saatchi acquisition). But no one questions his ability to pilot or even the justice in his being tapped. "Carl is eminently qualified to be chairman and chief executive, but I'm a little surprised that he'd give up the relative sanity of a successful, autonomous midsize agency to run a merged, international mishmash," says longtime friend and frequent tennis opponent William Phillips, the Ogilvy Group chairman. (B&S was billing $550-million before the merger; Bates had $2.15 billion in billings, down from $3.26-billion in 1986.) "He knows his life will be drastically complicated, but I guess he decided he wanted to play on a bigger stage, wanted to hear the bells sound, and didn't want to regret anything. In the end, you don't regret the things you do but rather the things you don't do."

Indeed, Spielvogel lives the philosophy that a man should be ready for his time when it comes. "I'm a builder, and to me, work is more fun than fun," he says. "A person shouldn't stand still intellectually—in his relationships with people, in life. This was a challenge I just couldn't turn down, and with business entering a new era, giant multinational agencies are the only way to match the growth of key clients." Then, too, he is haunted by memories of the D'Arcy-McCann Coke case. In the 1950s, the then-D'Arcy agency opted not to become an international ad agency but to confine itself to the United States. That left the door open for McCann to get the Coca-Cola account in Brazil. It was just a few years later that McCann got the domestic account, too.

And, of course, there is the sense of coming home, of reclaiming a crown equivalent to one he thought should have been his. Spielvogel left Interpublic in a huff in April 1979 (he still owns considerable IPG stock) after the top job, which he says he was promised, was awarded to his arch-rival, Phil Geier Jr. (About the same time, but in unrelated circumstances, William Backer quit as vice-chairman and creative director of McCann; within two months, the two associates teamed up.) How much did that influence his decision to head BSB? "It's true I would have been running the biggest agency at Interpublic," says Spielvogel in a low, soft voice. He picks his words carefully—and won't elaborate. "I never planned to sell Backer & Spielvogel or to run BSB, but in life one has to be open to possibilities."

Not only did Spielvogel and his five partners who fled McCann never plan to sell their agency, they adamantly touted their feisty independence and vowed never to get so big that "the six principals will have to spend their time running a monster instead of servicing clients." Interpublic gave them a healthy contempt for bureaucratic management and the idea of reporting to outsiders.

But three things rattled that founda-

Photograph by Jeanne Strongin.

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tion. Client NCR needed to develop i ternationally, and Spielvogel obliging tried to assemble a patchwork of ind pendent agencies overseas. Then Phil Morris acquired General Foods—and tl possibility of adding GF business wa dimmed somewhat by GF's five giai agencies eyeing PM's business. But th hardest blow had come a year earlie The agency lost Miller High Life an Löwenbräu to J. Walter Thompson. "An agency that goes through a major ac count loss has sobering moments," re flects Backer, formerly president of B& and now creative director of BSB. "Th loss of Miller High Life matured . . . so bered us. We realized that you need critical mass for stability to sleep easy a night. For a long time, we knew we hac to sell. Miller's loss made us realize we should sell sooner rather than later."

The B&S board passed up offers from a realtor, theater operator, and bank, as well as from other agencies, including Publicis, the Ogilvy Group, and JWT; there was also a feeler from Lorimar Telepictures, owner of Kenyon & Eckhardt. But when, in February 1986, Maurice Saatchi of the London-based Saatchi & Saatchi empire promised total autonomy, job security, and hefty down payments plus future payouts amounting to more than $100 million, the board decided that S&S would be B&S's benevolent bankers. At the time, Saatchi told Spielvogel that acquisition talks with Bates had broken off.

They hadn't, however—or else they resumed soon after, because four months later, S&S plunked down $450 million to snatch Bates from Interpublic, which was also bidding. Shortly after, Maurice Saatchi (who'd spent a total of twenty minutes at B&S) asked Spielvogel to merge his agency with Bates. For three months, the B&S board weighed the offer (under the terms of their contract, they could have refused), and they concluded that the benefits—an international facility, a vast library, research resources, and almost a dozen new blue-chip clients—outweighed the changes that would inevitably follow.

"This is a merger different from any other," says Backer, "for there's no clash or butting heads. We're running things, and the Bates people are happy because we're walking into a vacuum, not displacing. The whole thing gives us a stability. None of us is getting younger, and here's a way of getting out gracefully and leaving behind a solid organization." It also bestowed more riches on the partners, because a new deal was negotiated. B&S essentially sold its agency twice to the Saatchis.

Such canniness is a trademark of the urbane, self-made, and self-effacing Spielvogel. But there is another side to this Brooklyn-born graduate of City Cole and son of a raw-fur processor: ielvogel is a nice man.

'He's a decent, fair-minded, and remely intelligent man, one with all qualities that make for dull copy," ys Odyssey Partners' Leon Levy, a ighbor of Spielvogel and his second fe, writer Barbaralee Diamonstein, northern Westchester, where the ielvogels spend weekends. (The rest of e time, as New York boosters, they live a postmodern apartment on Park Ave- ie.)

"He's Mr. Nice Guy and Mr. Compe- nce, a complete person, solid and se- ure without a raging ego," adds Ronald aniel, managing director of McKinsey Company and a longtime friend. "He's n advertising pro and broad-gauged usinessman, with interests far beyond oth, who is so straight and out front that e sounds goody-goody."

Certainly he does from the atypical usiness-mogul portrait painted by MCA roadcasting president Larry Fraiberg. 'Carl is shrewd, bright, aggressive, but lso considerate and sensitive—a nensch who's achieved remarkable suc- ess with no distortion to his personal- ty." (Indeed, during tense negotiations vith S&S, Spielvogel took off for a relax- ng evening at the ballet.) "I'd cut my heart out and let him carry it knowing I could trust that it wouldn't be harmed. It's as if I'm dictating a eulogy to a man so decent, gentle, and caring."

Indeed, "Carl is boringly brilliant," adds Martin Sorrell, chief executive of WPP Group, which recently acquired JWT, and former finance director of S&S. "But he's also well organized, a master of the art of understatement, and incredibly lucky."

Spielvogel creates much of his own luck by catering to those around him. "Anytime we've ever had lunch or dinner, Carl has ordered a Miller beer and insisted the bottle sit out on the table," recalls George Weissman. "He's a completely loyal guy."

He's also a readily available one. "Last Thanksgiving, I called Carl from my California office in the afternoon to wish him a happy holiday," remembers Hyundai marketing director Jack Collins. "Fifteen minutes later, he called back from London, where it must have been the wee hours of the morning. That almost immediate response is typical of the level of responsiveness he and his partners have paid to our business. Then, too, they're all nice, pleasant people to work with. They handled the fits and starts and changes that go along with a start-up without any grumpiness, sharing our goals and knowing we're not making the changes out of capriciousness."

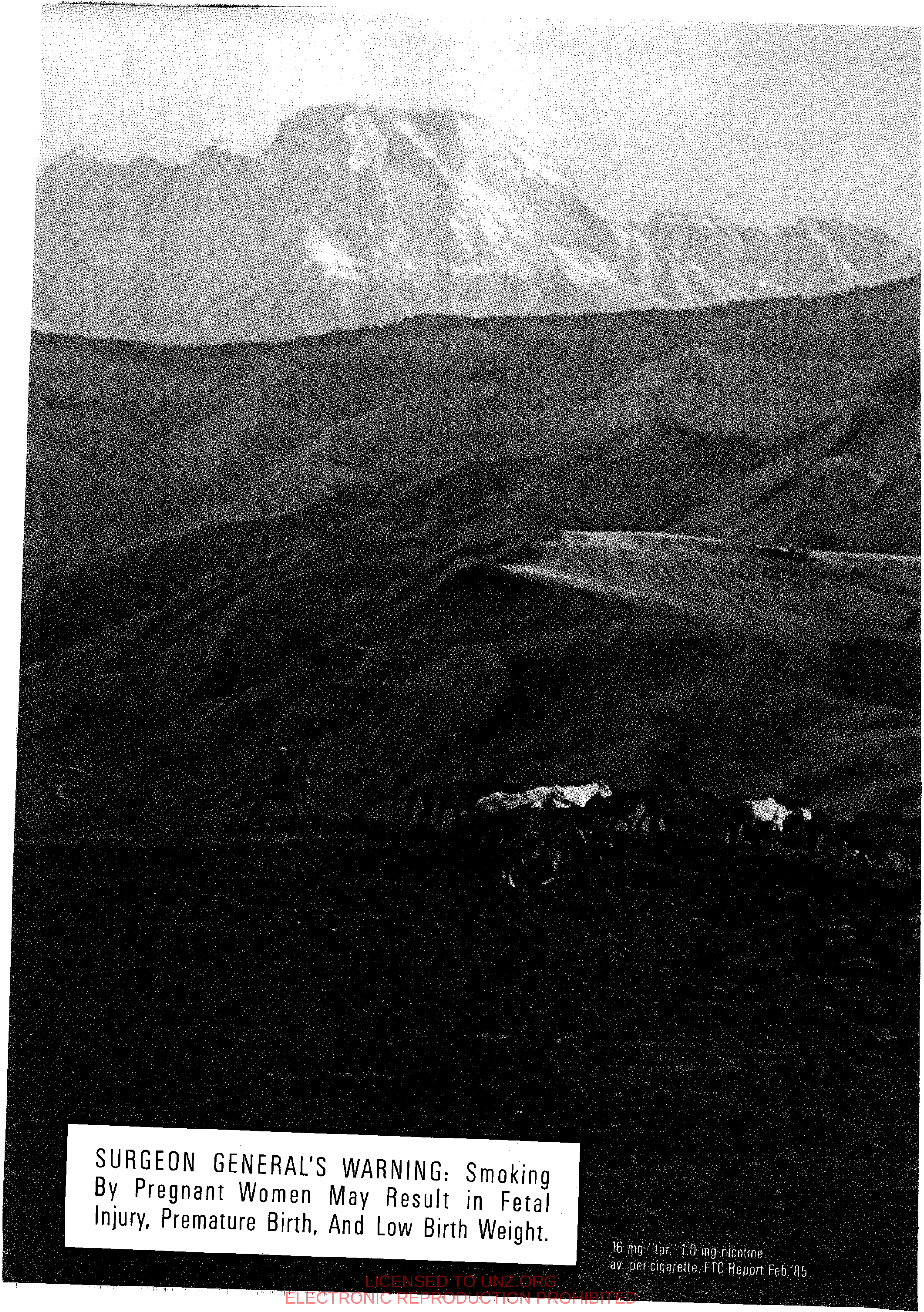
Clients aren't the sole beneficiaries of Spielvogel's goodwill. A month ago, Ed Ney, former chairman of Young & Rubicam, now chairman of Paine Webber/Young & Rubicam Ventures and a key member of the Commission on National Elections, asked Spielvogel if he would take on a massive *pro bono* project to stimulate registration and voting. "Instantly he said, 'Done,'" recalls Ney. "Here's a guy with tons of immediate considerations—and with no trouble at all, we managed to get an hour meeting. In his soft, gentle, gracious way, he's an extraordinary competitor, and I don't know anyone who doesn't like or admire him."

Certainly his cohorts from B&S do. "Our relationship hasn't changed in eight years, but our respect for each other has grown," says Backer. "Carl was somewhat of an unknown card compared with the rest of us who worked together at McCann, and he's been a pleasant surprise." It's not just because he's a compassionate human being—he supported and consoled Backer through his mother's recent death—"but because he's courtly in seeing that everyone's opinion is represented."

Adds Steve Leff, vice-chairman in charge of media, "When people are with him, they think he is intimately involved with them and their problems. Not just for major clients, but for even entry-level people. He goes the extra mile, sending notes when your kid is operated on, asking about it when he sees you in the hall. He listens intently, says he doesn't know when he doesn't, expresses appreciation, and goes out of his way on details. When you work with Carl, you don't so much take orders as arrive at a consensus. He's not a general who barks commands.... Carl has been in the trenches with us."

Perhaps it is this quality that has attracted so many new accounts to the agency. In June, B&S landed the $50-million Wendy's account and in July, shortly before the merger was announced, the $20-million British Airways business. In late August, the BSB agency added a $20-million Hyundai regional account and, just two weeks ago, aerospace manufacturer Northrop Corporation's $5-million corporate advertising account. Spielvogel is optimistic that another major account pitched in August will tap BSB.

"The mission now is to attract more new business and build better offices," says Spielvogel. Over Labor Day, he engineered the first phase in the consolidation of B&S and Bates, and he expects the merged operation to relocate to the Chrysler Building in April. But the main mission is "to enjoy life and do good along the way." He has taken to heart the advice of the shoeshine man at '21,' one of his regular haunts: "'I awoke this morning and my feet touched ground! Hallelujah.'"



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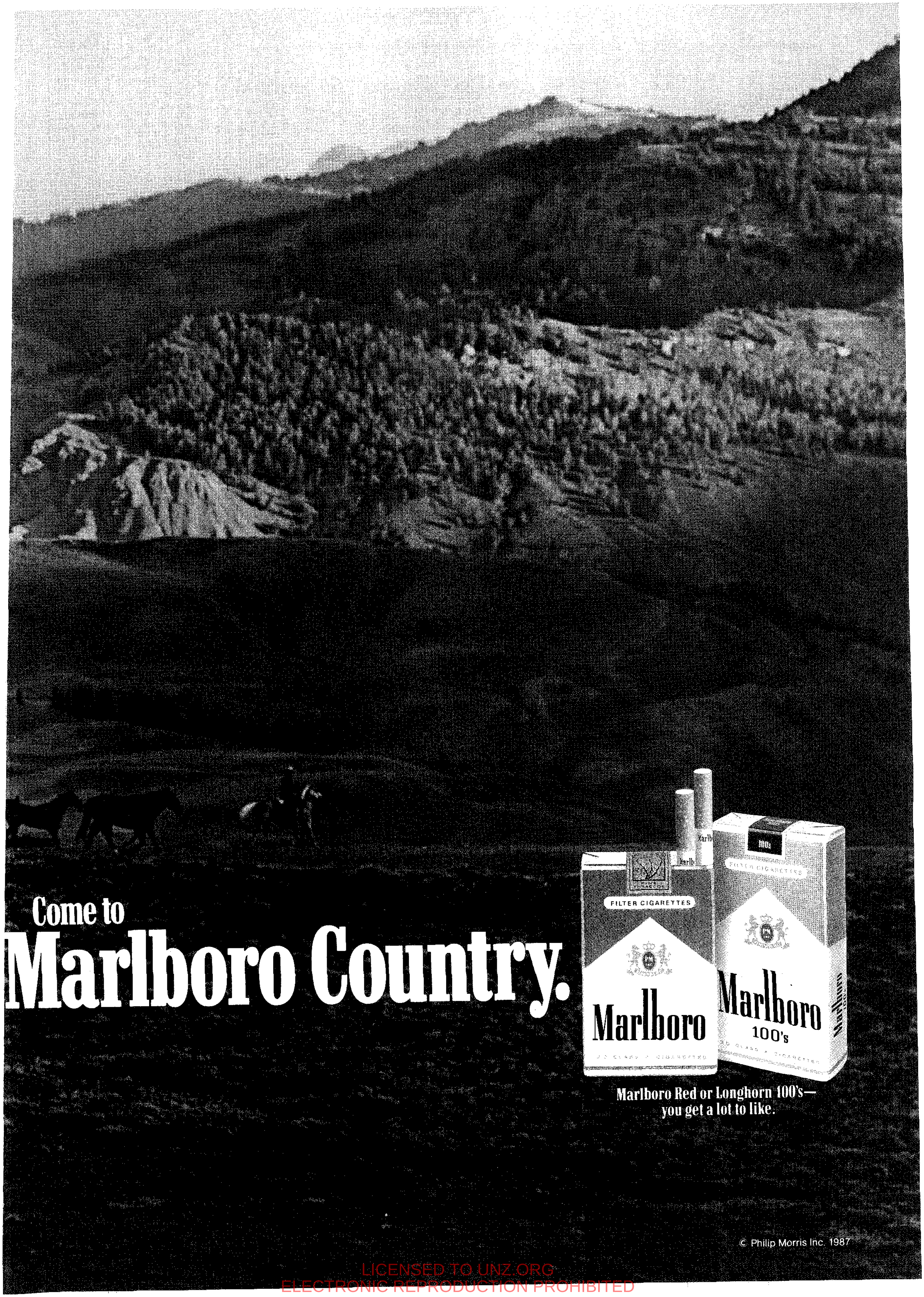

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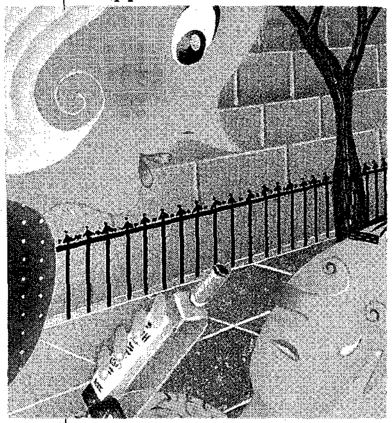
FAST TRACK

EDITED BY ERIC POOLEY

TRUE TALE

Hair of the Dog

On my way downtown from the Algonquin, I nearly tripped over a young, handsome, extraordinarily drunk man lying on the sidewalk. I stopped to see if he needed help. Several other women stopped and stood with me, asking if he was all right.



"I'm not some bum," slurred the man, who was dressed in pleated pants and a colorful print shirt. "I *never* do this. I made it a year without a drink. But I was in a good mood, and I thought one wouldn't hurt, and then I, now I—*look* at me."

He began to sob. We tried to help him up but failed. He slumped back to the sidewalk, shut his eyes, and started talking again.

"I'm a hairdresser. A *good* one." Then he looked up and focused on me for the first time. "What are you doing *standing* there?" he said. "Get *going!* Go to your hairdresser *right now* and *do* something about those *highlights* of yours. They're *awful!*"

I figured he would be okay.

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☐ Apple at Jefferson Market (455 Sixth Avenue), about 85 cents.

BRIEF LIVES

SINBAD THE STAND-UP

It has been smooth sailing for Sinbad the stand-up comic ever since he got booted from the Air Force, in 1983. Sinbad—who has a key supporting role on *A Different World,* the *Cosby* spinoff that starts September 24—had grown tired of sergeants telling him he was never going to make it. So he made it to the finals of the Tops in Blue, a service talent show.

"There I was, ready to win it all," says Sinbad, 30, flailing his long arms. "That's when they told me I was finished in the service." An in-flight refueler with nonregulation dyed-magenta hair, he got his discharge and began traveling the comedy-club circuit. He was spotted by *Star Search,* the TV talent contest, and went to the finals (but lost) in 1985.

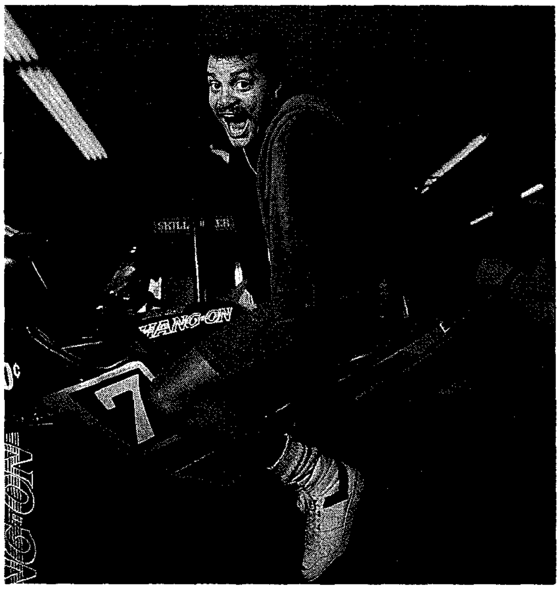
Since then, the Detroit-born Sinbad (he dropped his last name—Atkins—years ago) has become a New York stand-up fixture and moved from clubs to sitcoms. He has played Red Foxx's bumbling son on one short-lived series, a car salesman on a *Cosby* episode, and now a track coach on *A Different World* (a.k.a. "Lisa Bonet Goes to College").

Sinbad was born for family entertainment—his act is a virtual Cosby clone. He gently mocks his audience ("That's an ugly shirt—hasn't anybody told you?") and comments on the war between the sexes ("Men *cannot* dress themselves once they get married!"), and his material becomes secondary to his manner—an ability to make eye contact and ramble forth that got him to TV but does not transfer easily to the small screen. One comic, of course, mastered that transition.

"I always idolized Cosby," says Sinbad. "Man, I watched him on *I Spy*—and Jell-O commercials—and chased him for three years before I was asked to warm up the live audience at his show." Now he's been asked to provide an older influence on Cosby's TV daughter's show. "Sinbad can't do his act on my program," says *Different World* co-producer Anne Beatts, who also developed *Square Pegs.* She was hired in July, after NBC axed the original pilot. She expanded Sinbad's character into a coach–computer whiz-goof. "Sinbad can relate to the kids at school," says Beatts. "He's like Bill Murray—he never grew up."

"Hey," says Sinbad, "give me a pair of purple shorts and I'm one happy dude."

RICHARD LAERMER

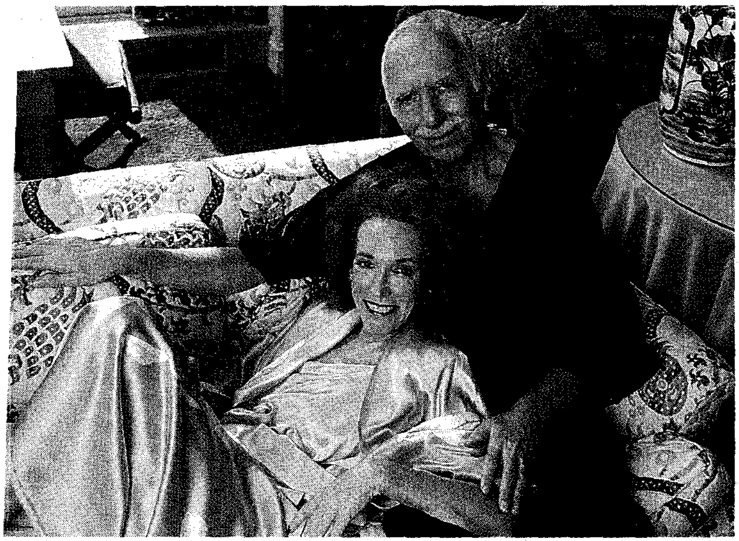


Sinbad: Riding high.

Photograph by Timothy White/Onyx. Illustrations: top, Guy Billout; left, Julia Gorton.

NEW YORK JOURNAL

YOUNG AT HEART



David and Helen Gurley Brown "carry on like teenagers."

IT MAY HAVE BEEN AS inevitable as age itself: How does that *Cosmopolitan* Girl's husband deal with the traumas of his twilight years?

By writing a how-to book, of course.

As a producer, David Brown, 71, has been responsible (with partner Richard Zanuck) for such movies as *Jaws, The Sting, The Verdict,* and *Cocoon.* He's known as a courtly, dapper man. But in *Brown's Guide to Growing Gray*—a book of advice about staying young, out from Delacorte Press next week—it's the husband of *Cosmopolitan* editor Helen Gurley Brown who emerges.

Brown, who was a journalist before he was a producer, tells men of advancing years how to cope: sometimes through simple advice ("Be fastidious but not trendy"), sometimes through one-liners ("Old wives don't die if they're getting alimony"). The book is loaded with hints about money, memory loss, depression, hearing-aid etiquette, and the importance of overwork, overtipping, and first-class toilet paper. But most of the book—to be expected from the man who's spent 28 years with the author of *Sex and the Single Girl*—deals with relations between the sexes.

Age cannot reduce the infinite variety of Brown's appetites. "I love women," he says. "I often think what a pity I couldn't have married more of them."

Though he admits that an older lover can be biologically constrained, Brown is never dismayed. ("My dear fellow," he writes, "if you haven't learned by now how to satisfy a woman and yourself without an erection, you've been living in a tree.") He advises at least one extramarital liaison—in or out of bed—in an older man's life. He admits to four such liaisons in his. And his wife is all for it—she even wrote about the women in *Having It All.*

"I think I'm insanely lucky to be with a man who hasn't resigned from sex," says Helen Gurley Brown. "Don't you think most women in their sixties would give anything to be in such a, well, not sexual *frenzy,* exactly, but such a sexual *milieu?*"

Not that she doesn't get jealous. "Helen has all kinds of rules for my women friends—such as 'lunch only.' Poor darling, she doesn't know how much can be accomplished at lunch."

Once, when Brown told her he was going to be late for dinner because he had to go to an old flame's funeral, she said grudgingly, "Just as long as she's dead."

"I think it's terribly refreshing," says Brown, "the way the two of us carry on like teenagers, each with visions of the other hovering on the brink of adultery. At our age, we should be holding hands in some port.

"Younger people always assume the old are sexless. They're so very wrong. Let me tell you, old men are wonderful lovers. If I had a week to be single without recriminations, I'd have a better time than I would have had at 30. I wouldn't be as *active.* But I'm a better lover now than I was at 30."

We should all be so lucky.

ELLEN HOPKINS

GALLOPING CONSUMPTION

Puppets for Sale

"PUPPETS ARE KINETIC sculpture," says Peter Baird. "If they're not seen, they're wasted." So Baird, son of the late Greenwich Village puppeteer Bil Baird, is auctioning some of his father's whimsical creations: Jimmy Durante, Clark Gable, FDR, and 600 others.

Bil Baird's Marionettes did its first project for the 1934 Chicago world's fair. Three years later, Baird made puppets of the Seven Deadly Sins for Orson Welles's *Dr. Faustus.* Since then, Baird's marionettes have appeared in more than 300 commercials, and in films ranging from *The Sound of Music* to a World War II government series aimed at improving the diet in Spanish-speaking countries. Baird and his entourage were guests on the Ed Sullivan and Jack Paar shows. In 1966, the Bil Baird Theater opened in the Village; it closed in 1976, and the family moved to much smaller quarters. "A lot of puppets ended up in boxes," says Peter Baird. "They were used once or twice, then packed away."

Peter Baird, also a puppeteer, wants the auction, September 19 and 20 at the Greenwich Auction Room (110 East 13th Street), to commemorate his father, who died last March. "The puppets are like orphans," he says. "They need new homes."

MELISSA MORGAN

Baird's Gable.

Photographs: top, Louis Psihoyos; bottom, David Kelley.

CHOW

Le Grand Fromage

Jenkins: "Cheese is either dead or alive."

STEVEN JENKINS, THE cheese manager at Fairway market, on Broadway near 74th Street, is taking delivery on cheeses produced a week or two ago from the milk of cows, sheep, and goats that graze in the mountains of Piedmont, Lombardy, and the Val d'Aosta. The robiola, stracchino, and taleggio—rich wheels that will ripen in a few weeks—typify the dozens of fresh cheeses from France and Italy that Jenkins has helped popularize in the last ten years.

Jenkins—one of New York's foremost cheese men—will bring the cheeses to his huge, climate-controlled drying rooms in Fairway's basement, where he'll strip away their wrappings and leave them to breathe and ripen. "That process separates the cheese*monger* [seller] from the *affineur* [ripener]," says Jenkins, who is both. It also explains why Fairway cheeses are among the most interesting in town. The 350 varieties draw such local cheese lovers as Carly Simon, Itzhak Perlman, Walt Frazier, and Beverly Sills; total sales—a ton or two a week—rival those of Zabar's.

Jenkins started collecting cheese in 1977, as manager of Dean & DeLuca. An actor who had turned to the food business for a steadier paycheck, Jenkins found that customers who'd vacationed in Europe wanted the fresh cheeses they'd sampled there. So he began to shop the Paris and Milan markets for Dean & DeLuca, then for Pasta & Cheese, and, since 1980, for Fairway. He drove from farm to farm looking for cheeses; his problem wasn't finding them but getting them past Customs.

"Hygienic standards made many raw-milk French farm cheeses illegal," says Jenkins. "And requirements that raw-milk cheese be aged 60 days at the point of origin barred many Italian ones—some fresh cheeses ripen in half that time. I had false labels reading MADE FROM PASTEURIZED MILK slapped on illegal cheeses." But when his cheeses were discovered, he was forced "to destroy a shipment by breaking it up and pouring Borax on it—it was like killing puppies."

Despite these obstacles, he did so much business in the French cheese market that in 1980 he was asked to join the centuries-old Guilde des Fromagers de St. Uguzon.

Why does Jenkins, now a Fairway junior partner with a percentage of the profits, still crusade against factory cheeses? "A cheese is either *dead*—pasteurized, factory-made—or *alive,* from the farm. If people want phony Brie, they can find it, but real cheese has a depth of flavor that 'hygienic' cheese can't match. I'm trying to hold on to a fast-disappearing tradition." BARBARA KEVLES

UPDATE

A SHOT AT STARDOM

TWO THINGS HAPPENED to Tommy Boy records president Monica Lynch after *New York* profiled her ("Fast Track: Tommy Boy's Girl," August 3). The single by her label's hottest group, Force M.D.'s, hit No. 1 on *Billboard's* black chart. And she took a call from a man who said, "You won't believe this, but . . . "

But she did.

The man called himself Michael Garrett, a casting director for Steven Spielberg's Amblin Entertainment. Spielberg, he said, had read the article about Lynch and declared that this might be just the woman for his action-fantasy about a female entertainment executive who develops superhuman powers.

Lynch agreed to meet Garrett in her office. "I thought that even if I didn't get the part, we're *bound* to get the soundtrack." She told friends and did her best to look glamorous. "I even ironed some clothes, which shows a real commitment."

Garrett—a small man in a suit—arrived and explained that he had been a bond trader until he met Spielberg at a party, impressed him with his "people skills," and was hired to find offbeat talent. "He had me improvise scenes," says Lynch. "One was that he was a scientist with a secret that could save the world. I was supposed to cajole it out of him."

Then, stressing the role's physical demands, he asked if Lynch was in good enough shape to lift him up. "So I picked him up the way I pick up a box of records." He said he was off to see a lady wrestler—a candidate for the film's villain. Lynch called Amblin to check on him, but before her call was returned, he was back on the phone.

"He said, 'We must meet again,' " says Lynch, "and would I consider a *wrestling match* to see if I could pin him." She declined but suggested he call on Monday.

Monday found two of Spielberg's security people in Lynch's office. The scam, they said, was neither unusual nor that weird—the director, like other celebrities, employs private security men to track down those who exploit his name. There was talk of setting up Garrett, but he hasn't called back. Lynch hopes he's history. The investigators have no comment.

The worst part of the ordeal was that Lynch's mother bragged to her bridge group about her daughter the movie star. "Actually," says Lynch, "I'm glad it was a hoax. I would have had to be at the gym *every day.*" JOHN MILWARD

Photograph by Erica Lansner/Photoreporters. Illustration by Maurice Vellekoop.

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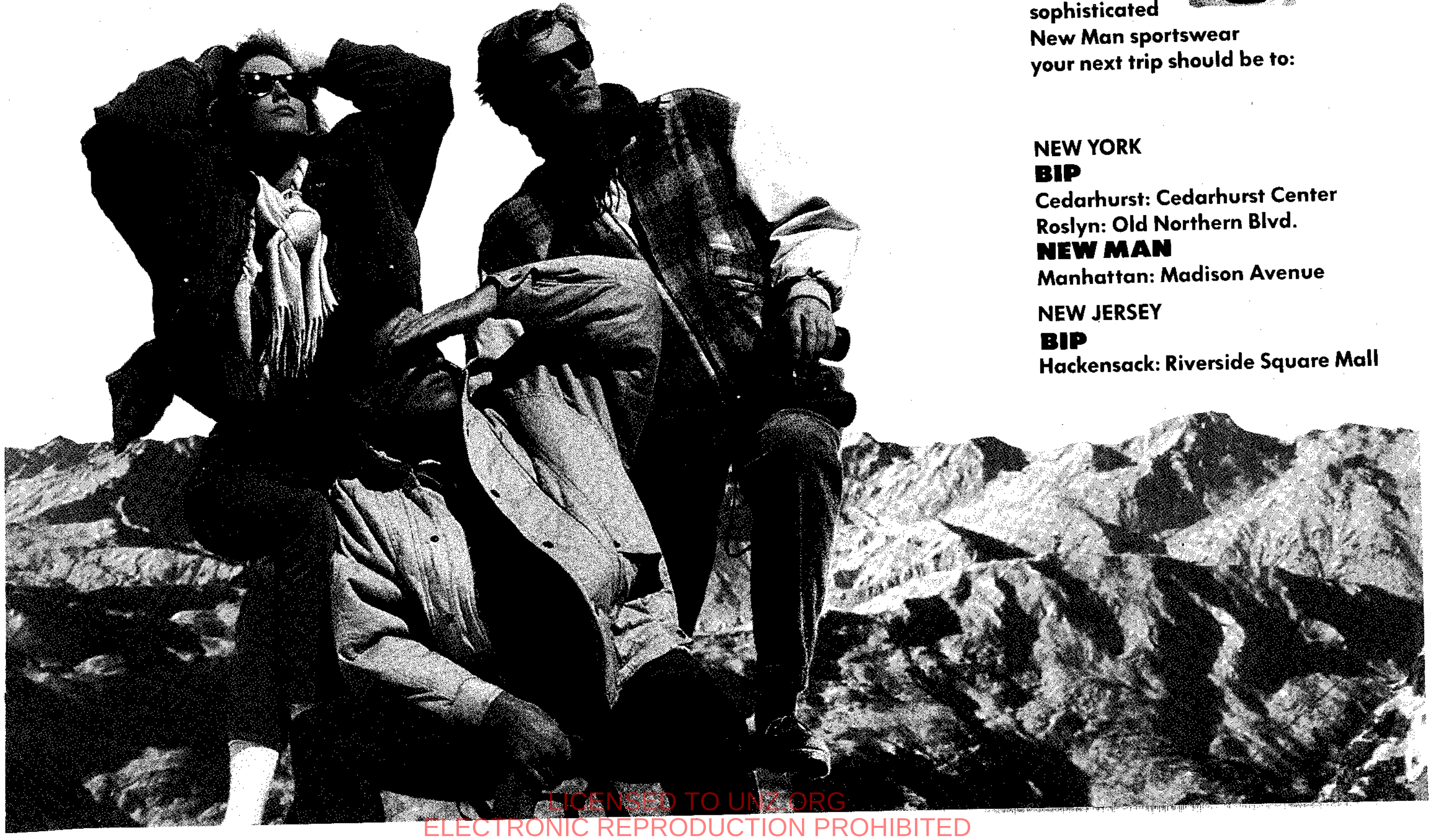
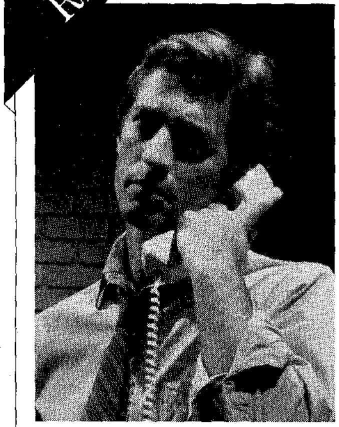


RUTH RECOMMENDS

BY RUTH GILBERT

The New York Philharmonic's 146th season opens September 15 at Avery Fisher Hall with a concert conducted by Colin Davis. Murray Perahia is the piano soloist. Beethoven's Piano Concerto No. 4 and Brahms's Symphony No. 2 are the treats.



'WILD BLUE'

Joseph Pintauro's collection of short plays on gay themes has an open-ended run at the 47th Street Playhouse. Above, Roscoe Born is listening in on a very serious phone call.

'ROZA'

Georgia Brown has the title role in the new musical by Julian More and Gilbert Becaud, based on the Romain Gary novel. Co-starring Bob Gunton and directed by Harold Prince, it starts previews September 14 at the Royale.

'FATAL ATTRACTION'

Glenn Close (above) stars as a troubled woman who develops a pathological obsession for a married man (Michael Douglas). The film opens September 18 at the Loews Tower East and other theaters around town.

'DARK SHADOWS'

Channel 31 brings the bat back to the belfry when our favorite gothic soap opera returns September 15 at 8 p.m., and that's good news for a zillion vampirish fans. Here, Jonathan Frid comforts Alexandra Isles after her fiancé's death.

PANDA WEEKEND

The Bronx Zoo honors giant pandas Yong Yong (left) and Ling Ling on September 12 and 13 from 11 a.m. to 4 p.m., with face-painting (to look like a panda), folk dances, and acrobatics. Come early and stay late.

Photographs: top left, Ken Howard; top right, Andy Schwartz.

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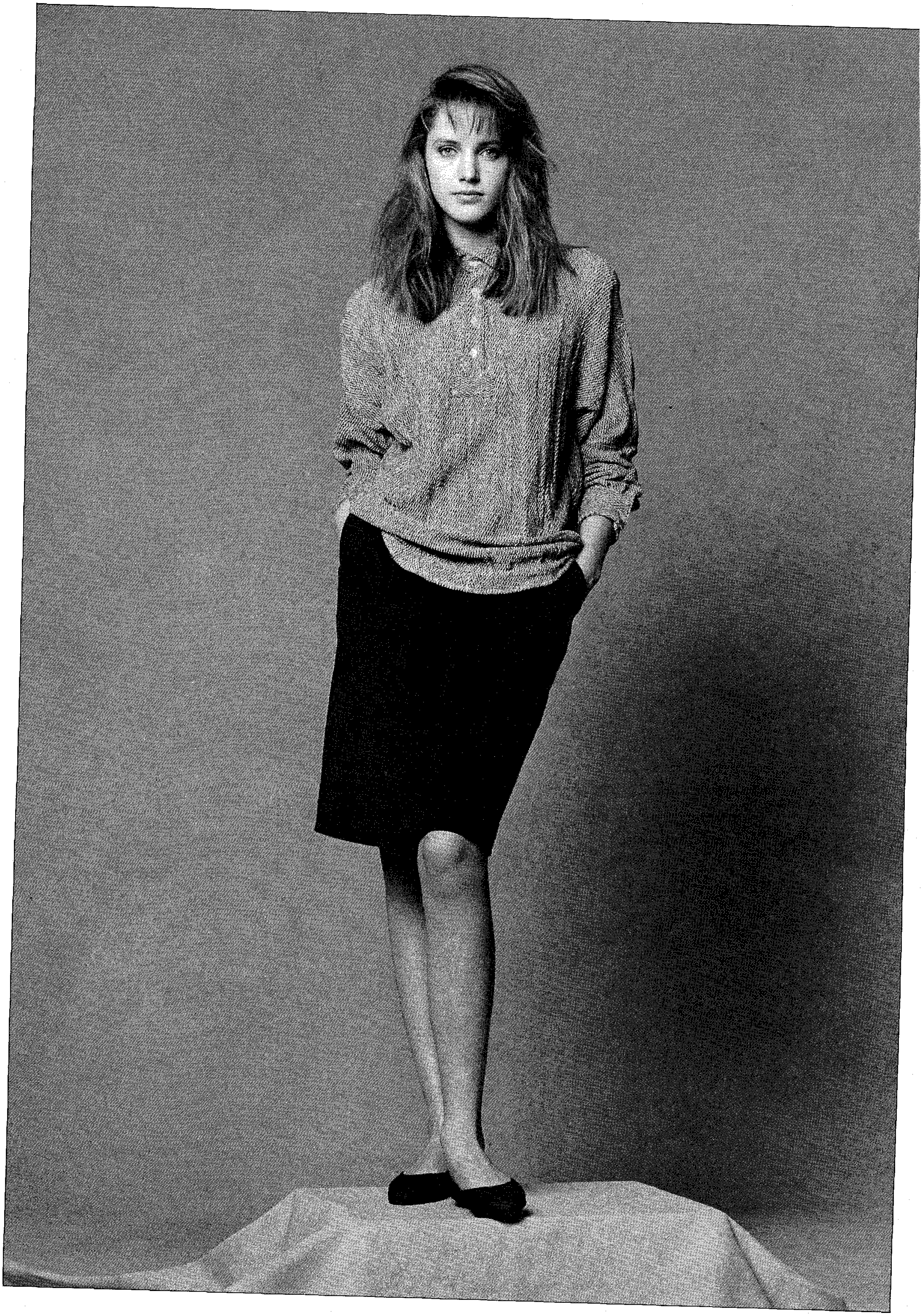

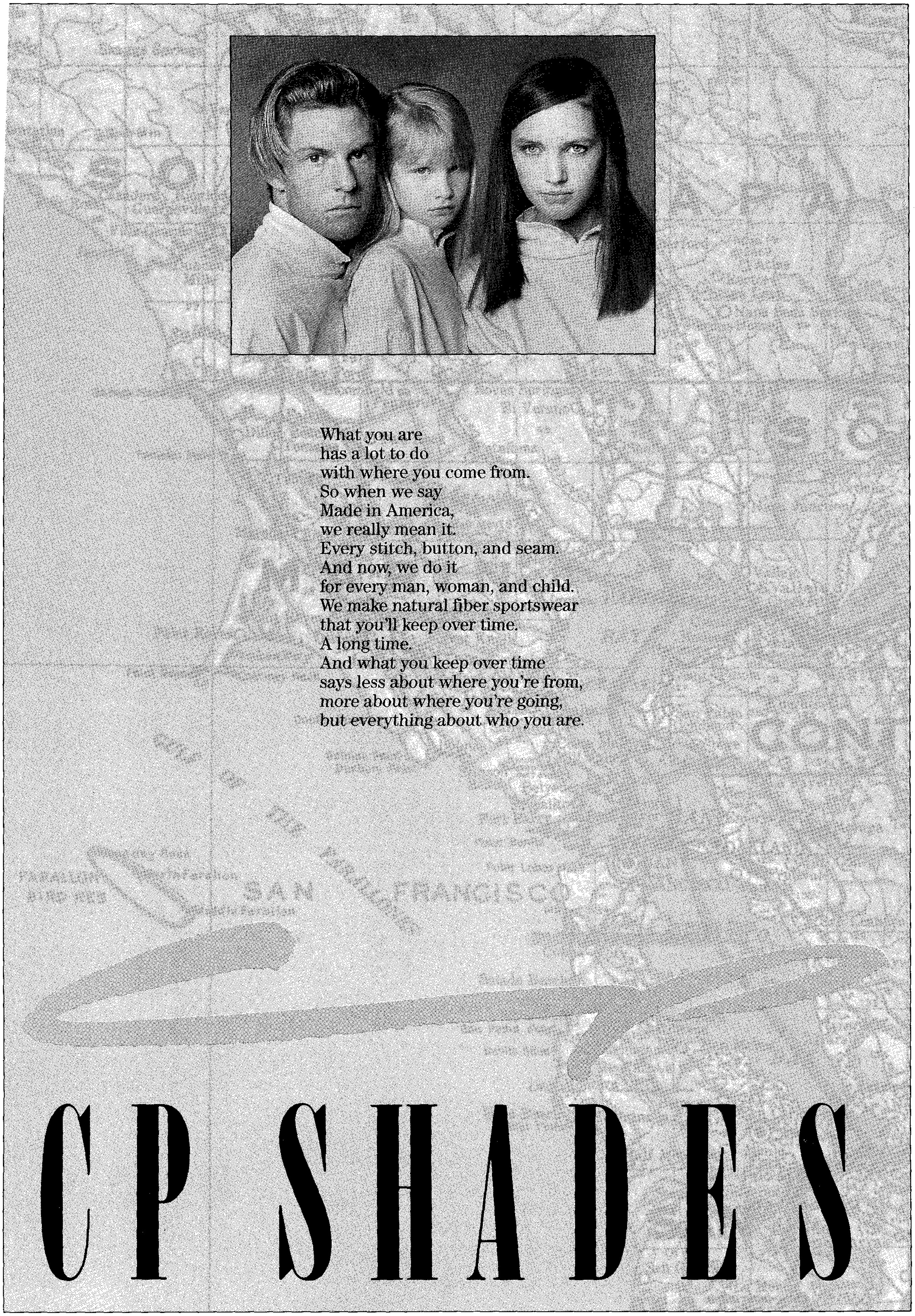

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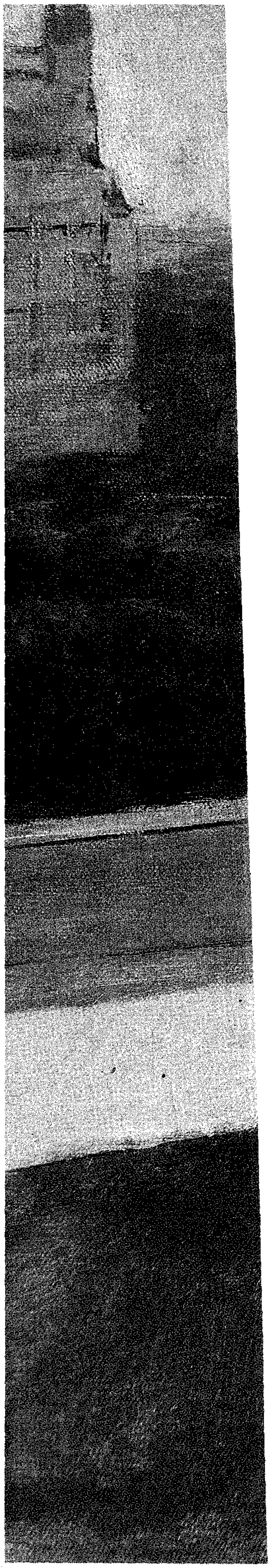
CP SHADES

THE LIFE AND DEATH OF SANDY MARSH

'TOO MUCH MONEY, TOO MUCH TIME'



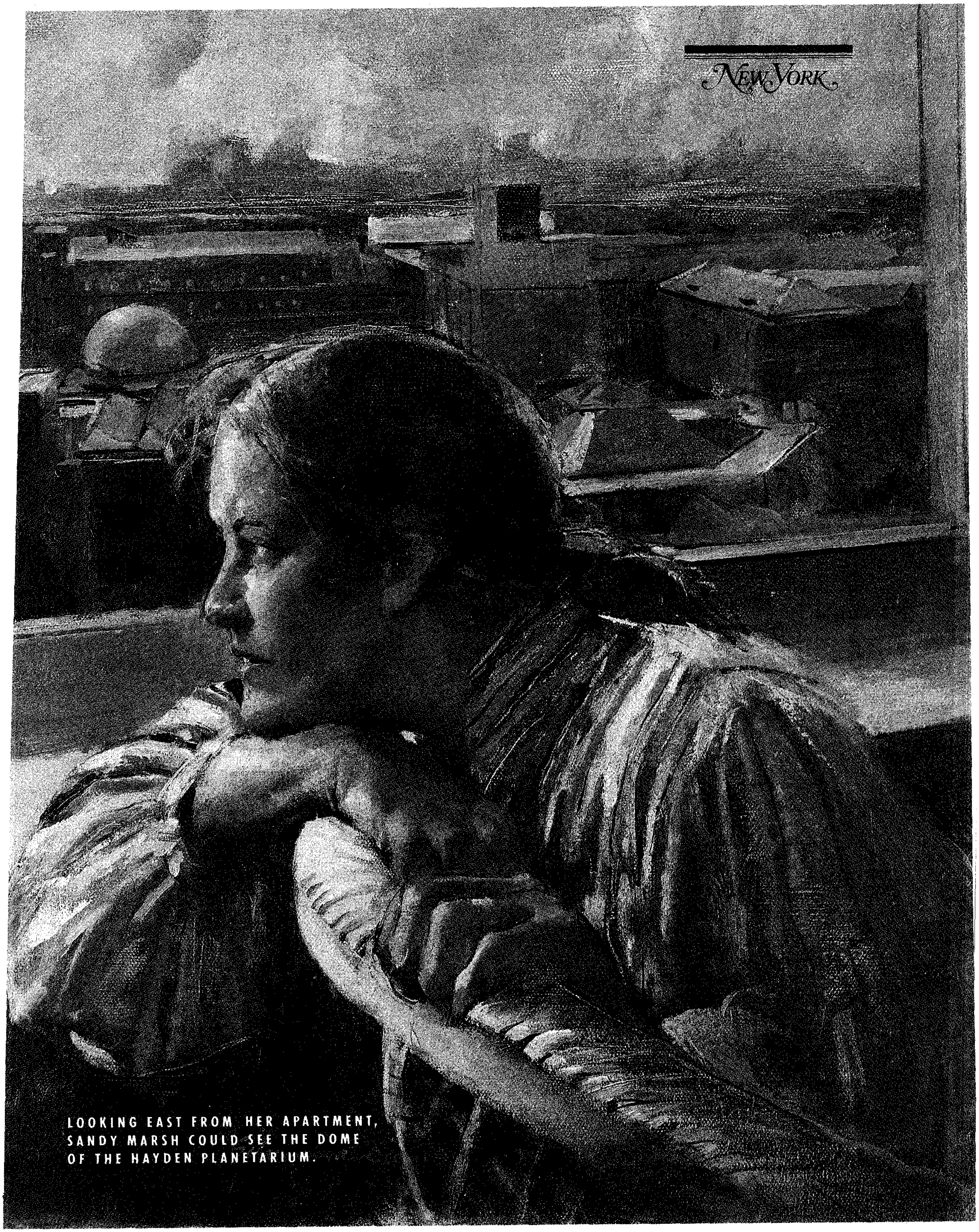
ON A BEAUTIFUL MORNING IN EARLY JUNE, THEY attended a memorial service at St. James' Episcopal Church, on Madison Avenue. The priest said a few words about death and the congregation sang a few hymns, and then the coffin was carried out of the church. Afterward, the mourners lingered on the steps, looking as though they had mistakenly wandered out of a Ralph Lauren advertisement. They spoke in well-bred whispers and shook their heads. They watched the black limousines pull away from the curb and head to the cemetery. And finally, when it started to get late and people had to move on to lunch and business appointments, they all seemed to vanish at once, and the sidewalk in front of St. James' was suddenly empty.

It had happened just as quickly. At 6:30 A.M. on June 3, she took a cab from the Hotel Westbury, on Madison Avenue, to the Park Belvedere, on West 79th Street. She rode the elevator to the twenty-eighth floor, walked into her new two-bedroom apartment, with its spectacular view of Central Park, and then opened the window and jumped out. A man nearby thought he saw a large package hurtling through the air. But it was Alexandra Marsh, who was rich and beautiful and all those things that should prevent people from jumping out of windows but never do.

Sandy Marsh died a month before her fortieth birthday and

BY PATRICIA MORRISROE

NEW YORK



LOOKING EAST FROM HER APARTMENT, SANDY MARSH COULD SEE THE DOME OF THE HAYDEN PLANETARIUM.

ILLUSTRATION BY BURT SILVERMAN

"SUDDENLY THIS WOMAN IS THROWN INTO WHIRLPOOLS OF MISERY, AND SHE'S HELPLESS TO GET OUT," SAYS A FRIEND

left a husband and two children. At the time of her death, she was a patient at the Austen Riggs Center, an elite psychiatric hospital in Stockbridge, Massachusetts. She had returned to New York to visit her children, Sarah, ten, and William, six; she hadn't spent much time with them in recent months, and friends say she missed them terribly. She also missed her husband, Michael Marsh, although they weren't living together anymore.

The Marshes had been married for twelve years, and it seemed to be an ideal match. "Their relationship was on a level of mutual brilliance," says jewelry designer Christopher Walling. The Marshes didn't work—friends say they could never figure out exactly what they did—but they kept busy. They traveled and read a lot of books. They gave money to charities and dabbled in venture capital.

Both enjoyed a flourishing social life. He was a member of the Racquet & Tennis and Knickerbocker Clubs; she was active at Brearley, from which she had graduated in 1965 and where her daughter went. They had a duplex penthouse at 101 Central Park West, at 70th Street, and a country home in Salisbury, Connecticut, and it all seemed wonderful, as long as you didn't think about it for too long.

If you did, there were certain signs that the situation was far from perfect. For one thing, Michael Marsh had had problems with drugs and alcohol during their marriage. Though some of their friends downplay this complication ("Doesn't *everybody* have problems with drugs and alcohol?" one asked), it wasn't trivial. "Michael would disappear for two, three days at a time," says a close friend. "He was doing hallucinogenics, speed, coke . . . you name it."

To his credit, Marsh finally straightened himself out. Two years ago, he checked into Hazelden, a drug-and-alcohol rehabilitation clinic in Minnesota. When he returned to New York, he became a devoted member of Alcoholics Anonymous, sometimes going to three or four meetings a day. Like many people who have confronted their addictions, Marsh began to re-evaluate his relationships. Now that he was sober, he wanted his wife to cut back on her drinking and, according to one woman, "become a more stable, more loving human being." (Michael Marsh would not comment for this article.)

THE MARSHES STARTED SEEING A MARRIAGE COUNselor, but they remained optimistic about the future. "Sandy's marriage and her children were the most important things in her life," says longtime friend Berry Berenson. So it came as a shock when Michael Marsh suddenly announced that he wanted a divorce. It was an even bigger shock when Sandy Marsh discovered that he'd been interviewing divorce lawyers while they were seeing a marriage counselor. He'd also hired a detective to follow her. She told friends that the detective had spied on her while she was drinking a glass of champagne at Jams.

Sandy Marsh was devastated by what she considered her husband's betrayal. She had stood by him through his various addictions and encouraged him when he quit. And now, after twelve years of marriage, he was filing for divorce and threatening to take her children. "It's like a nineteenth-century French novel," says a man who has known the couple for seven years. "Suddenly this woman is thrown into whirlpools of misery, and she's helpless to get out."

What made the situation so difficult was Sandy Marsh's besieged emotional state. She had tried suicide in the past, and she didn't have the strength to fight her husband or the legal system. In January, she responded to a damaging affidavit b checking into the Carlyle hotel and overdosing on Quaalude Afterward, Marsh was shuttled from one institution to another. She followed her husband's example by going to Hazelde she joined Alcoholics Anonymous; she consulted a number psychiatrists. "Sandy tried as hard as she could to make tha marriage work," says Berenson. "She wanted to please Michael so much."

When she finally took her life, in June, some friends wer furious with Michael Marsh. They couldn't understand why h hadn't shown more sensitivity to his wife. "He ran over mouse with a Mack truck," says one woman. But others contend that Sandy Marsh had had her own problems with alcoho and drugs and that she had refused to face them.

"The whole thing is so tragic and complicated," says decorator Nancy Huang, an old friend of Sandy Marsh's. "I consulted a psychic about it for five hours. The psychic compared it to the story of Medea. Medea helped Jason when he needed her, but when she got back to his kingdom, she had this incredible fear of being cast aside. Sandy was just like Medea."

Huang says she also talked to the Chinese woman who did the Marshes' laundry, and her comments may be more to the point. "Too much money, too much time," the woman said.

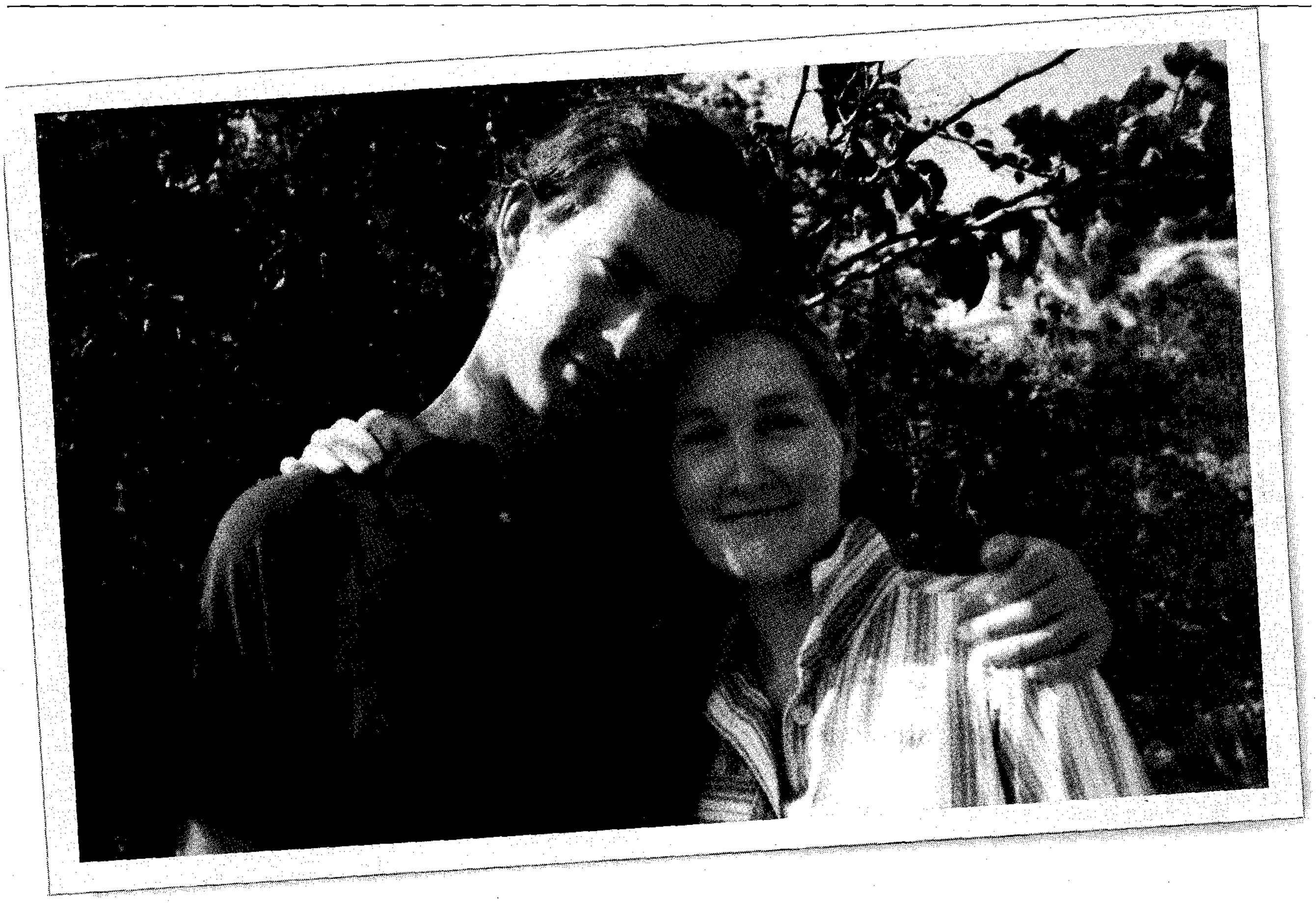
IT BEGAN WHERE IT ENDED, IN AN AFFLUENT NEW YORK where people go to the right schools, belong to the right clubs, and hold their weddings and funerals in the right churches. Though Manhattan is twelve and a half miles long and two and a half miles wide, with a population of 1.5 million, for some people it's really one eighth that size, with a population of perhaps a few thousand. Sandy Marsh died just across the park from where she was raised and nine blocks from where she spent most of her married life. Though she traveled all over the world, she came back to New York to bring up her children. There was something comforting, she once told a friend, about the sense that life continued, generation after generation, in the same place.

Sandy Marsh had all the qualities of a Fitzgerald heroine. There was the eastern pedigree—her mother was an Adams—and the delicate, fine-boned appearance, which did nothing to conceal an equally delicate personality. Like Jay Gatsby, Marsh believed that "the rock of the world was founded securely on a fairy's wing." "Part of the problem," says Oliver Hoare, once her boyfriend, "was that Sandy's perceptive qualities were stretched a bit too thin."

She collected ostrich eggs and preserved her old clothes in tissue paper and never put her gloves away without matching their fingertips. Marsh loved to write, although she didn't have the confidence to do anything more than jot things in her diary or send long, beautiful letters to friends. Her handwriting, they say, was exquisite.

Marsh never really had anything of her own. Of course, she had money and wonderful clothes and an apartment filled with treasures from her travels around the world. But for an intelligent, restlessly creative woman, that wasn't enough. "I always knew she had this haunting feeling of depression," says Berenson. "There was a lot of inner torment. Maybe if she had accomplished something that was uniquely hers, it might have been different. But I think, in her heart, she always felt empty."

She was born on July 17, 1947, the daughter of Phyllis Adams and William Alexander Kirkland, a very attractive, well-to-do couple who combined old money with Hollywood glamour. Kirkland, who epitomized the well-bred Wasp, had been a



MICHAEL AND SANDY MARSH.

movie star in the thirties. Unfortunately, his looks were more classic than his movies, which were mostly forgettable features like *Charlie Chan's Chance, A Passport to Hell,* and *Devil's Lottery.*

> "Their relationship was on a level of mutual brilliance," says jewelry designer Christopher Walling.

Kirkland was perhaps best known for his brief marriage to Gypsy Rose Lee in the early forties. The wedding took place in a bizarre midnight ceremony with a monkey as the ring bearer. The couple separated after three months, and Lee had a child, Erik Kirkland. It turned out that Erik was really Otto Preminger's son. In his book *Gypsy & Me,* Erik Kirkland, now Erik Preminger, writes that William Kirkland never had the courage to tell him the truth. Instead, Kirkland finally made the revelation to Erik's psychiatrist, who passed along the news. (Sandy Marsh later told friends that she was crushed to learn that Erik wasn't her half-brother, and that the whole situation was "so confusing.")

William Kirkland eventually moved to Palm Beach, and he married again. According to Preminger, he ran a tacky art gallery and gift shop. Marsh had a difficult relationship with her father; she later complained to friends that he had squandered her inheritance after he moved to Cuernavaca, Mexico.

Christopher Walling remembers Marsh telling him that she was very lonely as a child. "We were at a gallery together, looking at some Milton Avery paintings," he says, "and Sandy told me, 'These used to hang in my father's house. I used to talk to them all the time. They were the only things that kept me company.' "

In 1955, Marsh's mother married Academy Award–winning art director George Jenkins, and they lived in a large apartment on East 72nd Street. Marsh went to Brearley, where she was considered the prettiest, most glamorous girl in the class. "I'll never forget sitting in homeroom and seeing Sandy walk in wearing a Dior suit," says writer Emily Prager, who was a classmate. "Everybody else was in a uniform, feeling fat, and here was Sandy, at fifteen, the height of taste and elegance."

She also had a reputation for being wild, an adolescent Holly Golightly who never had a curfew and seemed to show up at every party. Everybody knew Sandy Kirkland, and even today men rhapsodize about her long blonde hair. "It glowed like filament," recalls one man. He also remembers her as "quite the sexual explorer"—a memory shared by other Brearley classmates. "She was doing drugs and running around with older guys," says one woman. "Remember, this was the early sixties, so it was considered pretty advanced behavior."

Marsh led a kind of double life: During the day, she went to Brearley, and at night she could be found at the Factory or any number of clubs. At some point during her after-school activities, Marsh met Edie Sedgwick, another wild girl from a good family who became Andy Warhol's favorite superstar. At 22, Sedgwick was featured in *Vogue,* "arabesquing on her leather rhino to a record of The Kinks." During her fifteen minutes of fame, she took every imaginable drug, and died, at 28, of a barbiturate overdose.

Marsh spent a lot of time at Sedgwick's apartment on East 63rd Street, watching her try on dozens of outfits and apply gold glitter to her cheeks. "She really admired Edie," says Hoare. "She liked the fact that she was very mercurial, and she was impressed by her ability to light up and create this powerful aura."

"She was kind of an Edie groupie," says Gerard Malanga, who dated Marsh in the sixties. "Sandy's mother had a house in Snedens Landing, and we all went skinny-dipping

IN HER BREARLEY YEARBOOK, SANDY MARSH WROTE, "LIVE FAST, DIE YOUNG, AND LEAVE A BEAUTIFUL CORPSE."

together. Sandy was so young and trim, like a beautiful flower.

"Actually, I wrote a poem about her called 'The Tranquil Tub,'" he says. "It was a fantasy about Sandy committing suicide in a bathtub. I don't know why I thought that way. She didn't come across as a depressed person."

But another friend recalls thinking the same thing. "I could never imagine Sandy Kirkland getting old," he says.

Perhaps Sandy Kirkland couldn't imagine it, either. In her Brearley yearbook, she wrote, "Live fast, die young, and leave a beautiful corpse."

Marsh didn't go to college. "Sandy didn't like to compete for anything, even a diploma," says Huang. Instead, she traveled, consulted gurus in exotic places, tried drugs and transcendental meditation, and read Gurdjieff. She may have had a few jobs, but nobody knows for sure. She might have been a model in Paris, a photographer, or a journalist. Or maybe she just looked pretty, took a lot of pictures, and wrote in her diaries. "It was hard to figure out what Sandy really did," says Huang.

AFTER MARSH GRADUATED FROM HIGH SCHOOL, her father gave her his seven-room apartment on East End Avenue. Since the place was too big for one person, Marsh decided to share it with two roommates. One of them was Berry Berenson, who had arrived from Europe to begin a photography career.

"We were all trying to find ourselves," Berenson says. "I had my photography, and later I worked for *Interview*. And the other roommate was working for an Italian designer, and Sandy was . . . I can't remember what Sandy was doing. Was she a journalist? I don't think so. Anyway, she was always very, very busy."

For a while, Marsh lived in Rome with Nancy Huang. "Sandy came to stay with me, and she was always up for anything," says Huang. "I told her, 'There's a crowd in Rome that you really shouldn't get involved with, because they're much older and really wild. And of course, she immediately started hanging out with them."

The crowd included Paul Getty; his wife, Talitha; and Dada Ruspoli, all of whom were known for their sexually eccentric parties. The Gettys lived in a huge penthouse next to Carlo Ponti; the living room was decorated with a massive birdcage, elephant chairs from India, and a shrine to Buddha that burned incense 24 hours a day. Their parties attracted aristocrats, rock groups, movie stars, and an assortment of people straight out of *La Dolce Vita*. "For two littl Waspy eastern girls, the whole thing was very glamorous," Huang says.

Marsh complained to friends that her father had squandered her inheritance after he moved to Mexico.

WILLIAM A. KIRKLAND WITH GYPSY AND FRIENDS.

Marsh became friendly with Talitha Getty, a former Dutch actress who wore see-through dresses and who named he child Tara Gabriel Galaxy Gramaphone. Like Edie Sedgwick Getty was immortalized in the pages of *Vogue;* the magazine described the parties she used to throw in Marrakech that featured magicians, acrobats, storytellers, and young Moroccan boys, who would dance while balancing tea trays and lighted candles. *Vogue* did not discuss her drug problems, which included an addiction to heroin. Talitha Getty never made it past her thirty-second birthday. She was found dead of a massive heroin overdose.

Marsh left Rome and moved on to other cities and other adventures. "We really wanted to get inside those châteaux, go to all those balls, and really hobnob with high society," Huang says. "And we succeeded very nicely, I might add." Huang acquired a boyfriend "who was the brother of Marie-Hélène de Rothschild," while Marsh became involved with Oliver Hoare, who was going to school in Paris.

"I met Sandy in the mid-sixties," says Hoare, who is now a London art dealer. "She was traveling around the Greek islands, and she was totally enchanting. There were a lot of complications in her life, and she liked to live quite close to the edge. But that was part of the fascination."

They were involved off and on for about four years, and friends describe their relationship as "idyllic." "Next to Michael Marsh, Oliver was definitely the major romance in her life," says a woman who knew them both. "When Sandy fell in love, she did it in a big way."

Marsh regularly traveled back and forth between New York and Paris. At one point, she contracted tuberculosis and spent time in a sanatorium. "Sandy called me up one night and she was all excited," Huang says. "She said, 'Nancy, guess what. I've got TB, and maybe you've got it, too.' She didn't mean it in a bad way. Sandy thought of it as a tragic and romantic disease, and we could sit in a sanatorium together, and it would be straight out of the nineteenth century."

Marsh recovered and went to Southeast Asia with close friend David Sulzberger, who was stationed there. "Someone shot at them at Angkor Wat," says Hoare, "and I think Sandy found that terribly exciting."

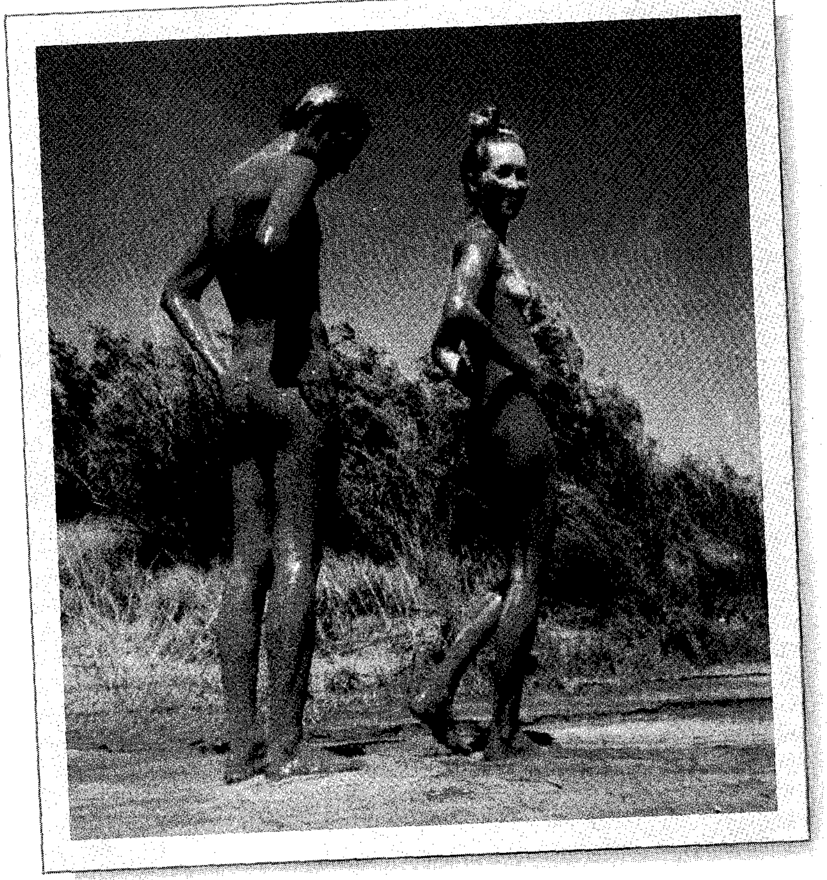
"Vietnam was really one of the high points of her life," says Berenson. "We d been brought up as proper young ladies, d Sandy was always searching for another entity. I think Vietnam symbolized some-ing special for her. It was dangerous and ex-ting."

Marsh ended the sixties by going to the Far ast alone to meet with various gurus. "She st took off with this vague itinerary, and it as so brave," a friend says. "When she re-urned, Sandy was so incandescent it was like e was wearing a halo."

Yet in 1969, Marsh tried to kill herself. She ook an overdose of pills in her New York partment; at the time, she was dating Ronnie Winston, son of jeweler Harry Winston. Ronnie found her clutching a Sufi talisman," ays Huang, who was staying at Marsh's partment. "I don't think Sandy really meant o kill herself. We were planning on writing a ook called 'Night School on Venus,' and andy was very excited about it. She didn't want to die. She just wanted to escape to another planet."

After the suicide attempt, Marsh was admitted to Gracie Square, a very discreet mental hospital on the Upper East Side. "She seemed so fragile and vulnerable," says a friend. "I told her, 'Promise me you won't do that again.' And she said . . . actually, I don't remember what she said."

"Sandy thought she was getting the large, happy family she never had, just like a Norman Rockwell painting," says Nancy Huang.



MUD-BATHING WITH MICHAEL IN AMARILLO.

'I *was Edie's friend. In the Sixties, I was going to school. Now I am a housewife.*" That's how Sandy Marsh described herself to writer Jean Stein, author of *Edie, An American Biography.* There's something tragically brief about the description, as though Marsh's real life had somehow ended in the sixties and she was now starring in a kind of psychedelic version of *The Stepford Wives.*

By 1975, Sandy was married to Michael Marsh, who had inherited natural-gas money from his family in Amarillo. He was attractive, with brown hair, brown eyes, and a lanky body. Marsh looked a bit like a New England preacher and had a personality that friends describe as intellectual and extremely intense. He went to Williams College but never graduated. His family money and passion for drugs diluted his ambitions. Even with his wealth, Marsh always felt like an outsider in New York, a rich boy from Amarillo who revealed his southern roots every time he drawled. Sandy Marsh, on the other hand, appeared to be the ultimate sophisticated New Yorker. "If Michael could have been one person," says a friend, "it would have been Sandy."

Nancy Huang introduced them. "Sandy and I were walking up Madison one day," Huang says, "and I knew that Michael was sharing an apartment with an old friend from Amarillo. They lived in this weird cellar next to Finch College, and they were both very rich and very peculiar. I said, 'Hey, do you want to meet two nutty guys?' "

The Marshes spent the early part of their marriage traveling through Europe. They also lived in Santa Fe for a while, and owned a house outside Amarillo. "It was a charming place, in a very understated Sister Parish way," says Huang. "They had simple furniture and a ton of rag rugs." Huang keeps a framed picture of them in her living room; the Marshes are naked except for a layer of red clay. "We all went for a mud bath in the river," she says.

Though Amarillo seemed to be the perfect antidote to her life in New York, it was not exactly Walton's Mountain. "Sandy thought she was getting the large, happy family she never had," Huang says. "And everything would be wonderful—just like a Norman Rockwell painting. But it wasn't like that at all."

Michael Marsh, one of three sons, was born on November 28, 1944, and had been married once before. His father, Stanley Marsh Jr., had spent time in a psychiatric hospital in Philadelphia and died in 1967. His mother, Estelle Watlington, got married a second time, to a retired Army general.

Michael Marsh's brother Stanley was a classic eccentric Texas millionaire. In the early seventies, he funded a design group called the Ant Eaters, which built Cadillac Ranch, a memorial to the cult of the automobile. They buried a row of ten Cadillacs in the prairie with their tail fins pointing to the sky. Marsh's sense of the absurd didn't stop with Cadillac Ranch. His house, Toad Hall, named after Mr. Toad in the children's book *The Wind in the Willows,* was known for its large abstract artworks. (Also for its weird collection of animals, including a pig named Minnesota Little that had wings tattooed on its haunches.)

"I remember going to Stanley's ranch," Huang says, "and inside this atrium, there were eight Chihuahuas running around. The dogs were hairless, and they were completely covered in tattoos."

Despite the family complications, friends say that Michael and Sandy Marsh were very happy. "Sandy only felt secure when she was deeply in love," says one woman. "She had such

HER FRIENDS WERE DIVIDED INTO TWO MAIN GROUPS: THE OLD-LINE WASPS AND THE ROCK-AND-ROLLERS.

a shaky adolescence that she desperately needed some stability in her life. But when she found Michael, she was triumphant."

Photographer Stephen Shore took a picture of them in 1974 that appears in his book *Uncommon Places.* They're lying on a floral couch in Amarillo; Michael Marsh, with several days' growth of beard, is staring straight into the camera while Sandy Marsh is huddled in his arms, her face buried in his neck. Though the props — the rag rug, the country chair with its checked cushion — make the background soothingly domestic, there's something disquieting about the figures on the couch. It almost looks as if Michael Marsh is being crushed by the weight of his wife's body.

THE MARSHES CAME EAST TO SETTLE DOWN. THEY bought a large duplex apartment at 101 Central Park West; it was decorated by John Saladino and featured in *The New York Times Magazine.* They had a daughter, Sarah, and four years later they had a son, William Alexander, named after Sandy Marsh's father. Michael Marsh kept an office at 730 Fifth Avenue and mostly busied himself reading books, researching investments, and donating money to medical research. Friends say that Michael Marsh also invested in real estate and cable TV. But his main interest was science; Sandy Marsh was interested in child health care. After her daughter became ill, Sandy Marsh made a large donation to New York Hospital's emergency pediatrics unit.

"I used to see them at cocktail parties for the Rockefeller Council," says investor John Pinto. "They could talk very knowledgeably about Alzheimer's disease, AIDS, malaria."

Huang says that Sandy Marsh might have made a wonderful doctor. Or perhaps a writer. Marsh was still jotting everything down in her diary, and even though friends offered to show her work to publishers, she always declined. Marsh didn't have much self-confidence, and she often overcompensated by talking about her money at parties. "She was always making references to the family's TV stations," says a man who has known them for years. "It was totally inappropriate."

Even some of her close friends talk about her "icy stare." "Sandy," says one, "could come across as very snobby and forbidding." As she and her husband got older, they also became more conservative. They attended St. James' Church and had their names included in the Social Register. Michael Marsh also got admitted to the Knickerbocker Club. "Michael was an unsophisticated Texas boy who wanted to be accepted by New York's old money," says one woman. "Sandy was just looking to solidify her position in life. It was a psychological need more than a social one."

A woman who went to school with Sandy Marsh recalls being "surprised and a little saddened" that Sandy Kirkland had turned into a "typical Brearley matron." "She was the first one in our class to embrace the sixties," she says. "And she was certainly the last person you'd ever expect on the Alumnae Association."

But Marsh was a very adept actress. "Much of her intelligence was channeled into developing different masks for different occasions," says one man. That way, she could be a Brearley matron *and* Sandy Kirkland, the sixties partygoer. She did cocaine with some friends, and planned alumnae events with others.

Even her friends were divided into main two groups: the old-line Wasps and the rock-and-rollers. Through Nancy Huang, who dates record producer Nile Rodgers, they met Madonna and Mick Jagger and Jerry Hall. For that crowd, Sandy Marsh would put away her velvet and pearls and dress in Azzedin Alaïa. "They didn't exactly live their life in a limousine," say one man. "But I think they had aspirations in that direction.'

Certainly, Michael Marsh led a kind of Baudelairean existence worthy of any rock star. "Michael was always a huge doper and drinker," says Huang, "but he started to get into i even more. He was perfectly capable of being an usher at St James' and then heading off to the lowest dive in town."

Though Sandy Marsh had been a social-drug user for twenty years, she never did it with the same intensity as her husband. She adopted the role of the sober, responsible partner who took charge of the family. Of course, the family had a maid, a cook, and a nanny; nevertheless, Marsh was ultimately responsible for the children. "Once, William almost choked to death on chicken cartilage," says Huang, "and Sandy had to rush him to the hospital. She was so scared. Afterward, Michael went off on a binge. Sandy told me that she had never felt so alone in her life."

But Marsh kept up the appearance of perfection. She was always beautifully dressed and she took great pride in her home. "Sandy had absolutely flawless taste," says artist Jane Millett, who did several oil paintings for the couple. "She was so sensitive to objects, and she'd mix them together in such interesting ways. She'd place her ostrich eggs next to a priceless Russian icon. I was totally captivated by her."

Marsh would spend hours picking out the perfect gifts for people, and they always bore her stamp. "A few years ago, I gave a bridal shower for Madonna," says Huang. "Sandy went to James Robinson and bought Madonna beautiful antique sterling-silver berry spoons. "Madonna opened the package and said, 'So what is *this?*' It was such a typical Sandy gift."

Typical because so oddly inappropriate. (It's hard to imagine Madonna and Sean Penn ever saying, "Dear, let's use the berry spoons tonight.") But that was indicative of Sandy Marsh's approach to her adult life—create an atmosphere of good taste and gentility and then silently hope nobody will ask, "So what is *this?*" Michael Marsh reacted to the situation in a similar, if less creative, way. He set down rigid household rules, as though phone calls during dinner were at the root of the problem.

At some point, the situation was bound to disintegrate, and Sandy Marsh felt the initial tremors. "Sandy started acting a little bit strange," Huang says. "She was seeing this analyst who was recommended by a young man who was doing some painting in her apartment. The man did wonderful marbleizing work. But he was also very rich and a drug addict, and he killed himself last year.

"So Sandy gets this guy's analyst and totally falls in love with him," she says. "Once, I saw her on the street and she was wearing a beautiful Jean Muir dress, and I thought she was heading off to a benefit. I said, 'Where are you going?' And she said, 'To my shrink's office.' Sandy used to tell me that she'd go down to his house at night and stare up at his window."

ABOUT TWO AND A HALF YEARS AGO, MARSH WAS admitted to McLean, a psychiatric hospital in Massachusetts. When she got out, the Marshes tried to start over. They commissioned Christopher Walling to make them new wedding rings, and they went to London to get married for a second time. "They were very committed to one another," Walling says.

With his wife's encouragement, Michael Marsh spent time at zelden, the Minnesota clinic. When he returned to New rk, he joined Alcoholics Anonymous, where he became y active in the AA's men's group. "All he did was go to etings," says Huang. "It's a wonderful organization. Don't me wrong. But Michael got totally carried away.

It was the first time in his life that he found a little universe himself," Huang says. "He became kind of an AA lebrity."

Marsh was convinced that his wife was also an alcoholic, d he expected her to change her life, too. Sandy Marsh dn't hold her liquor particularly well; she could get tipsy on o glasses of red wine. But friends say she certainly wasn't an coholic, and in recent years, she had rarely used drugs. It's rd to know the truth. Marsh would never drink excessively do any drugs in front of people who disapproved. "It was ce *Days of Wine and Roses,*" says Norman Sheresky, Michael arsh's lawyer. "When he was bad, she was good. And when was good, she fell apart."

Though Sandy Marsh was seeing a new analyst, she felt she eded more support. Her husband had AA and a whole new oup of friends, and she couldn't adjust. The couple decided consult a marriage counselor. "Sandy never criticized Mihael for anything he did," says Berenson. "She always held ut hope that they could work things out." Meanwhile, she ecided to change her life by redecorating her dining room. In ecent years, she had been attacking the whole apartment oom by room, because she'd grown tired of "self-denying nodernism." She brought in Huang to help out, and they filled p the space with Gothic furniture and Fortuny fabrics.

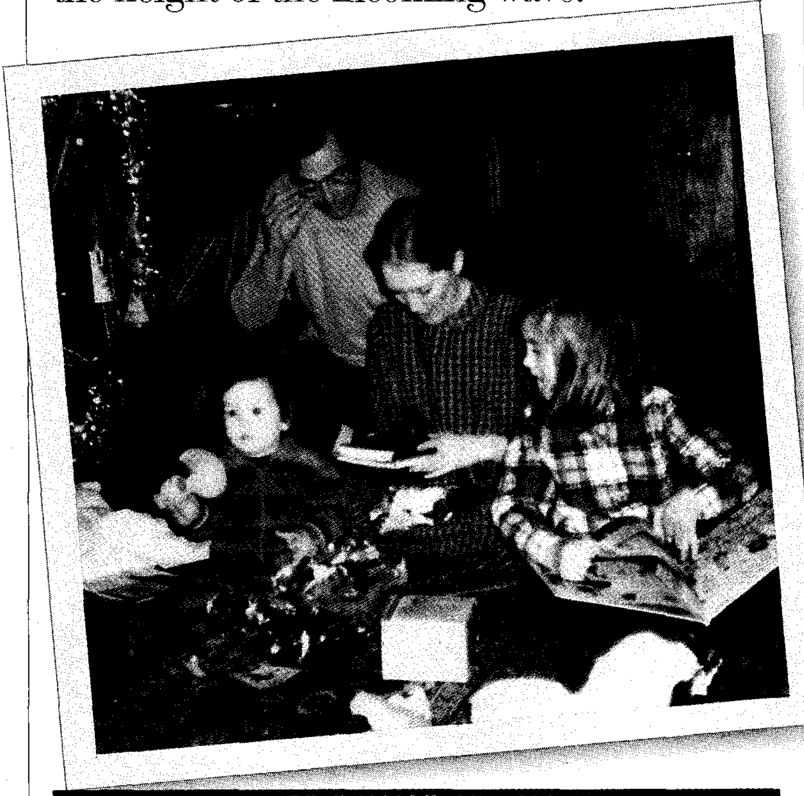
"Michael came to me and said, 'What can I do about andy?'" Huang says. "'Do you think this $35,000 Gothic reakfront will make her happy?' And I said, 'Yes, I do.'"

In between decoratng the apartment, andy Marsh took on nother task: She began abeling all her custom-made clothes, writing down the names of the designers and the dates. "She had some wonderful dresses from the sixties," says Jane Millett. "I got the feeling that was her favorite period. She loved to talk about the people she met at the Factory, and she did it in a kind of wistful way. Once, Sandy said to me, 'You're so lucky to have a career. It's the one thing no one can ever take away.'"

Marsh spent several weeks during the summer of 1986 with Berry Berenson and her husband, actor Tony Perkins, on Cape Cod. She brought along her son, and Perkins says she was "extremely serene. Obviously there were combustible moments in her relationship with Michael," he says, "but during the time I spent with her, I never imagined a troubled thought would ever enter her head. Sandy was a wonderful mother. She always knew the height of the incoming wave; she knew when it was too high and when it was right."

"Sandy seemed to be in very good shape," says Berenson. "In the past, we had talked about suicide, and Sandy had said she would never do it, because of the children. She loved them so much. I think it was hard adjusting to the new Michael. Sandy didn't know quite what to do."

> Sandy was a wonderful mother," says friend Tony Perkins. "She always knew the height of the incoming wave."



WITH WILLIAM AND SARAH.

IN SEPTEMBER, MICHAEL MARSH TOLD HIS WIFE THAT the marriage was over. He'd already spent six months interviewing divorce lawyers, and he'd finally settled on Sheresky. "Michael was wonderfully efficient," says one man. "He was researching the divorce while trying to patch up his marriage." Friends say that a detective had been following Sandy Marsh for months, trying to accumulate evidence in case there was a custody fight. They claim her diary wound up in the lawyer's hands. "Initially, Michael was attracted to Sandy because she led this seemingly wild, carefree existence," says a childhood friend. "But suddenly he wanted a different Sandy with a different past. It was almost as though she was another addiction he had to overcome."

For the next several months, Michael Marsh appeared to have two main goals in life: staying sober and getting a divorce. Sandy Marsh's friends banded together and told her to fight him. "We told her, 'Sandy, you've got to be a woman warrior,'" says Huang. "When I got my divorce, she helped me through it. She told me I didn't need a man behind me, that I could survive on my own.

"But Sandy couldn't take her own advice. It was like she was being thrown out of the magic kingdom."

Yet the Marshes continued to live together in the same apartment. Millett, who spent a lot of time there, claims she never realized anything was wrong. "Everything seemed perfect," she says. "They told me all about the trip they had taken crossing the Alps on foot, and I thought they were so happy." By now, Sandy Marsh's friends had convinced her that she'd better get a divorce lawyer, and she hired Bob Cohen.

It's difficult to be insightful about other people's divorces; nobody really knows what goes on when the doors are shut and the lights are dimmed. "Sandy and Michael had an intricate relationship," says an old friend. "They worked on each other's neuroses like two spiders building a web." Friends say that Sandy Marsh's behavior was beginning to have a scary, Zelda Fitzgerald quality to it.

"Sandy was really out

“SANDY NEVER EVEN BOTHERED TO DISCUSS THE APARTMENT,” SAYS HUANG. “IT WAS HER SUICIDE PLACE.”

of control,” says one woman. “Michael had threatened her stability. She was in a state of emotional crisis and desperately in need of support. But she couldn't turn to her husband, because he was trying to divorce her.”

“Michael never wanted a divorce,” says Sheresky. “He just wanted to change things. Sandy had a scrambled head. She wasn't taking care of the kids. She was nuts. But her friends convinced her that she was fine. Michael tried to talk with her psychiatrists, but they ignored him.

“He's a charming, responsible guy,” he says. “For two, three years, he was a total freak, ungovernable. But he went to Hazelden and straightened himself out. He's a prolific reader, and a real student of history. He'd come in here and talk about things like the Constitution. I remember a long conversation we had about Hitler.”

AROUND CHRISTMAS, THE MARSHES WENT TO A party at the home of Mick Jones, the leader of Foreigner, who lives with his wife, Ann Ronson, in a large apartment in the San Remo. They were not expecting Michael Marsh to show up, since they knew about the impending divorce action. But even then, Sandy Marsh wouldn't go anywhere without her husband. “She had practically endowed him with supernatural powers,” says Huang. “She was so afraid of displeasing him.”

Writer Steven M. L. Aronson was at the party. “I had run into her perhaps a couple of dozen times over a period of ten years,” he says. “But she was mainly a creature of anecdotal intensity to me, since I was always hearing about her from friends. But at this party, she sprang up around me and was telling me about a journal that she had been keeping since childhood. Then she began unraveling a personal history so detailed that I was stunned. It was almost as though she was purging herself of this terrifying disease—her life.

“She told about her 79-year-old father, who was living in Cuernavaca with a young friend, to whom she claimed he was ‘leaving everything,’ ” Aronson says. “About Gypsy Rose Lee and Erik Preminger, who she said she had grown up thinking was her half-brother. She seemed totally unaware that this unburdening was odd, considering where we were and how little we knew each other.”

Around this time, Sandy Marsh decided to go to Uruguay to visit relatives. In the past, she had always emerged stronger after traveling alone, and she wanted to recapture some of the independence she had as a young woman. But Michael Marsh thought she'd had other plans. “When I spoke to Michael, he told me, ‘Sandy's left us,’ ” Huang says. “ ‘I guess she's gone off to kill herself.’ I got Sandy on the phone and told her, ‘You'd better come back; your husband is trying to set you up on abandonment charges.’ She turned around and got right on the plane.”

But the trip was successful, at least on some level. “Sandy had a spiritual reawakening in Uruguay,” says one woman. “She came back stronger and looked different. It was like the old Sandy, the one who trekked to Bali by herself. She kept on calling herself a woman warrior.”

But Sandy Marsh wasn't Sigourney Weaver, and she couldn't fight her marital battles with a flamethrower. All the pep talks from friends and the soul-searching trips to exotic countries couldn't overcome 39 years of her life. She'd had few stabilizing relationships, and she grasped at the remains of her marriage. “It was clear she wasn't going to fight us,” says Sheresky. “It felt a little bit like England picking on the Falklands.”

Even so, Sheresky and Michael Marsh presented her with strongly worded affidavit that detailed her alleged indiscr tions. “There was some discussion about who was going hand it to her,” says Sheresky. “In retrospect, maybe th whole thing was overkill. . . . Remember, Michael never wan ed to keep the kids. He's not Mr. Mom. He just used them bait . . . to get her well.”

But when Sandy Marsh read the legal papers, she was deva tated. “Sandy told me that Michael dredged up everything, says Huang. “She was painted as a mentally unstable alcoholi who was too sick to care for her kids. It was ridiculous, bu Sandy didn't see it that way. She gave in to it. If Michael sai she was unfit to be a mother, well, then maybe she was unfit.

That evening, she had dinner with her children, put them t bed, and kissed them good night. Then she took a cab over t the Carlyle hotel, where she got a room. She wrote severa letters to people and then swallowed a handful of Quaaludes She was discovered the next morning by the detective Michae Marsh had hired to follow her. “Actually, Michael saved he life,” says Sheresky. “When she didn't come home that night he remembered that she'd written in her diary that if she kille herself, she'd do it at the Carlyle. So it was due to his quic thinking that she was still alive.”

AFTER THE SUICIDE ATTEMPT, MARSH WA brought to Lenox Hill Hospital. “Sandy sank int a nonverbal-type feeling,” says Berenson. “Sh could barely speak. I told her, ‘Don't let this ge you down. You can fight back.’ But she said, ‘ can't.’ ”

Berenson says that Marsh, who had always been a perfec tionist, was humiliated by her failed suicide. “I think she fel there was nothing left,” she says. “The attempt at the Carlyl . . . it was meant to be. I wrote her a letter telling her what great mother she was and how proud she should be of he children. Then we sort of cut off communications. Trying t kill yourself is such an intense statement that people tend t remove themselves from their friends. I think something jus clicked, something negative.”

From Lenox Hill, Marsh followed her husband's example by going to Hazelden, but she hated it and stayed only a week When she got back to New York, she moved in with old frien Genevieve Cerf, a former roommate of Edie Sedgwick's. She started going to AA meetings. “At this point, she was willing to do *anything* to appease Michael,” says Huang.

Eventually, her psychiatrist suggested she spend time at the Westchester division of New York Hospital. “I went up there to visit her, and it was so sad to see Sandy in this little room with her jar of instant coffee. She looked terrible. The patients came from all segments of society,” says Huang, “and Sandy was just miserable. She was a bit of a snob, and the only woman from her background was in a catatonic stupor. So Sandy just watched *The Clan of the Cave Bear* on videotape, over and over again.”

WHILE SANDY MARSH WAS RECOVERING, THE divorce was put on hold. She knew, however, that if it was pursued, she'd probably never get custody of her children. In her mind, she had only a few options: She could try to become her husband's concept of the perfect wife. Or she could kill herself.

Over the past year, Marsh had read Sue Miller's *The Good* *lother* and liked the book so much that she gave copies to ten riends. The novel deals with a woman's legal fight for her laughter; in the end, she loses custody and contemplates suiide. Miller writes, "I began to weep again, because I'd given ip, I'd realized. I'd come to the end.... I had nowhere to jo.... I would never have the rocklike comfort of daily life vith her."

Marsh simply couldn't live without that comfort. It was the nly thing that held the delicate pieces of her life together. nd now the images of her family were starting to fade like ictures in an old photograph album, and she was powerless to revent it.

In March, Marsh was admitted to the Austen Riggs Center. She was allowed to spend every other weekend with her children, and she bought a new BMW convertible to drive back and forth. "Sandy once told me that if she ever killed herself, she'd do it in a car," says Huang.

"Sandy was so young and trim, like a beautiful flower," says Gerard Malanga, a friend in the sixties.

IN HER EDIE SEDGWICK PERIOD.

Though Marsh had always thought highly of Austen Riggs, she quickly became disillusioned. "She expected it to be this Valhalla of psychiatry," says Huang, "and when it didn't turn out that way, she started bad-mouthing the place. I think she felt she was really at the end of her rope. She believed those things in the affidavit. She thought she was a bad mother and that she was better off dead."

In April, Emily Prager got a call from Marsh. They had kept in touch over the years, and Marsh wanted a copy of Prager's book of short stories "for the guest room." Prager had no idea that Marsh was at Austen Riggs. "She sounded perfectly content," Prager says.

Huang saw Marsh for the last time at the end of May.

She looked healthier and wasn't as painfully thin. The patients were planning to put on a Sam Shepard play at the Austen Riggs theater, and she was excited about participating in that. "I tried to encourage her," Huang says. "I said, 'That's great. Maybe when you get back to New York, you can enroll in Lee Strasberg. Your father was involved in the theater... maybe you can be an actor, too.' I didn't believe it would happen, but at this point I was willing to say anything to encourage her."

SANDY MARSH PLANNED TO STAY AT AUSTEN RIGGS until July. After that, she didn't have any specific plans. Michael Marsh didn't want her back in the apartment. "That would have been a terrible idea," says Sheresky. "Think of the children." So she paid $5,000 a month to rent a two-bedroom apartment in the Park Belvedere. It was not Sandy Marsh's usual taste. The Belvedere caters to a new-money crowd—investment bankers, athletes, rock singers. But Huang is convinced Marsh didn't intend to live there for long. "I was her decorator," she says, "and Sandy never even bothered to discuss the apartment with me. There were no plans on fixing it up. It was her suicide place."

On Tuesday, June 2, Marsh arrived in New York from Austen Riggs and checked into the Westbury hotel. She was planning to have dinner with her children, but canceled at the last minute. Instead, she stayed in her hotel room and made a phone call to her sponsor at AA. Marsh sounded depressed, but not suicidal.

At 6:30 the next morning, she took a cab over to the Park Belvedere. She had moved a few pieces of furniture into her apartment, but it was almost bare. This tended to accentuate the apartment's main feature—three wonderful views: east, west, and north. The eastern view was the best: You could see the dome of the Hayden Planetarium.

Sandy Marsh opened the window facing east, and then she left a note for her husband. It was a little after 7 A.M. when she jumped. She landed on the sidewalk, near a stenciled sign that reads, FUR IS MURDER, and then bounced into the middle of the street. She broke almost every bone in her body; her watch and gold chain were crushed, as though they'd been run over by a steamroller.

A few hours later, the New York *Post* carried a piece about the suicide, with the headline WOMAN MOVES IN—THEN LEAPS TO HER DEATH.

There were the usual comments: "She seemed like a nice lady . . . nothing seemed to be bothering her," said Frank Sczechowicz, the building superintendent. "I wish I could have done something," said courier Nat Spiegel, who saw her fall onto the street. Above the story on Marsh, there was an article about two rare snow-white tigers that needed special care and a $2-million habitat in order to survive.

Among the several hundred mourners at Sandy Marsh's funeral was Norman Sheresky. "I was very impressed with her diaries," he says. "She came across as very brilliant and interesting. I wish I could have met her."

During the next several weeks, there was endless speculation about why Marsh had killed herself. Sheresky said that "basically there's no cure for unhappiness" and that Marsh was a "tortured woman" who was literally bored to death. Berry Berenson said that Marsh tried as hard as she could to go on living, but after a while, "she just gave up hope." Nancy Huang said she committed suicide because she was afraid friends thought she was "a total wimp who couldn't stand up to her husband."

"She wanted to make a statement," Huang said. "She wanted to show us what guts she had." Finally, in death, Sandy Marsh became a woman warrior. ■

THE SONG OF MANDY PATINKIN

A SUFFERING ACTOR FINALLY FINDS A CURE FOR 'HEARTBURN'

BY DAVID BLUM

MANDY PATINKIN HAS A fantasy.

He is not really certain where it comes from, and he works as hard as he can to repress it.

It is an odd fantasy for a gifted 34-year-old actor who has given audiences more than a decade of intense, powerful performances in plays and movies. From his first musical splash in *Evita* in 1979 to his upcoming performance in Rob Reiner's film *The Princess Bride,* Patinkin has seemed totally self-assured—free of inner torment or self-questioning.

But in this fantasy, he indulges in his favorite pastime—standing outside himself and looking in:

He's onstage in a Broadway show. It is about halfway into the first act. The house is packed and the stage is filled with his fellow actors. They're patiently waiting for him to deliver the next line.

But Mandy (short for Mandel) doesn't want to deliver. He wants to step out of character, turn to the audience, and say:

"I have the leading part here, and I'm a little nervous. I don't feel it's been going that well. I don't feel that you've been able to get the points that the writer wrote that I'm supposed to deliver to you in a certain way, and I feel like I'm failing *his* thought process and *my* thought process and the production. So I'm going to do the first half-hour of the play over again. Do you mind, folks? If you do mind, I'm sorry. I'll try to get you some money back from the management. If I can't, I apologize.

"But I just need to."

Of course, he admits, it is all simply a fantasy, just part of what's going on in his mind.

MANDY PATINKIN IS ON what his agent, Sam Cohn, calls "a vast journey of self-exploration." Three years ago, Patinkin thought he'd hit a peak. At 31, he'd had two starring roles on Broadway—as Che Guevara in *Evita,* and the pointillist painter Georges Seurat in *Sunday in the Park With George.* (He won a Tony for the first and was nominated for the second.) He'd got glowing notices in movies, too: as the object of Barbra Streisand's love in *Yentl,* as the atom spy modeled on Julius Rosenberg in *Daniel,* and as the immigrant father Tateh in *Ragtime.* The Off Broadway crowd still remembers Patinkin's work with Dianne Wiest at the Public Theater's 1978 production of *Leave It to Beaver Is Dead,* among many other plays.

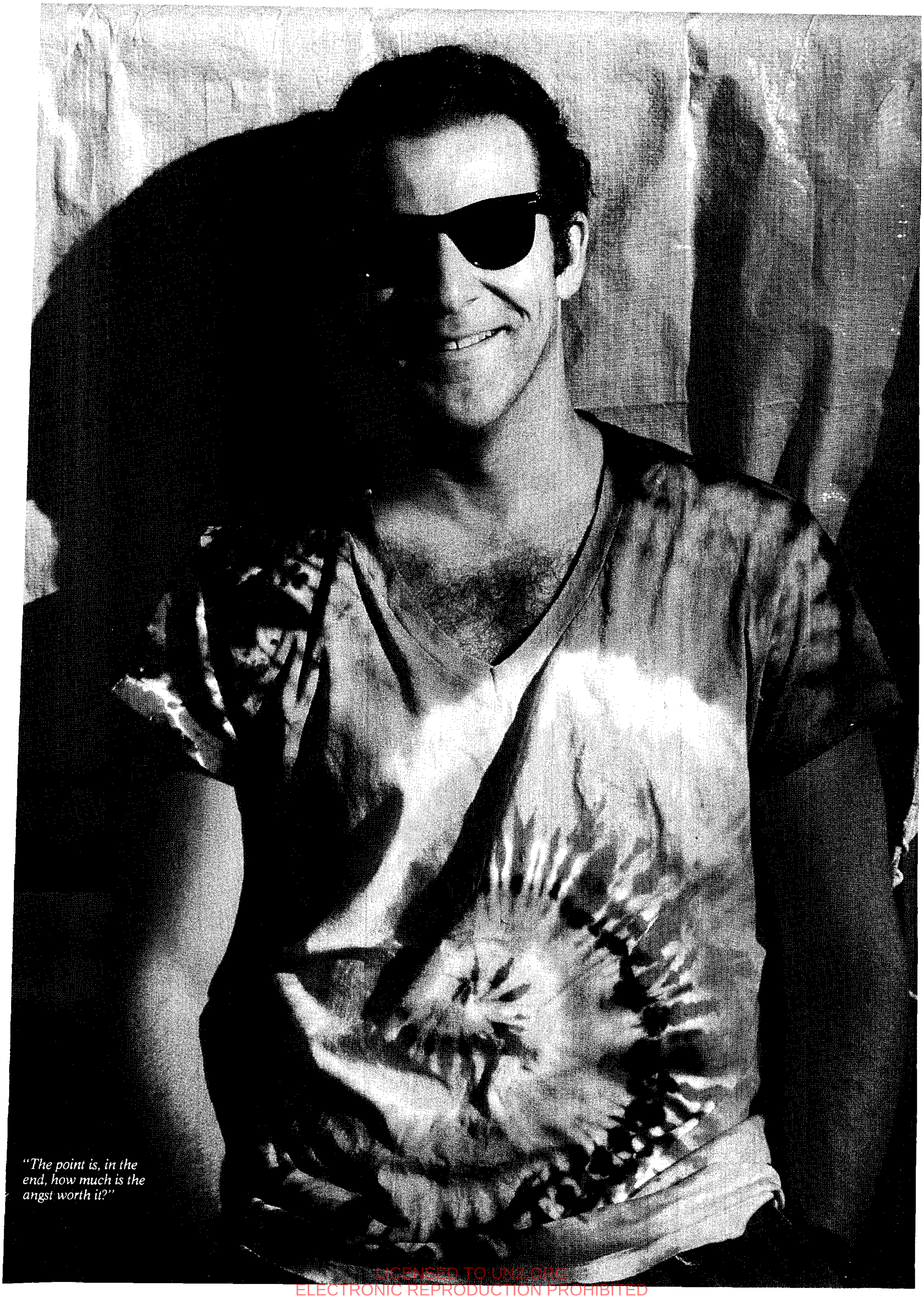
His journey was taking him higher with every step. But nothing had prepared him for the fall that was coming.

In December 1984, Mike Nichols invited Patinkin to his house for a reading of Nora Ephron's *Heartburn* screenplay. Meryl Streep had already been cast in the female lead. Patinkin read the role and got it. Seven months later—after six months of research, three weeks of rehearsal, and exactly one day in front of the cameras—Patinkin was dropped from the cast and replaced by Jack Nicholson.

Over the next few years, Patinkin pulled himself apart, examined the pieces, and put himself back together again. A year went by before any movie roles came his way. Another passed before he could talk extensively to an interviewer without later withdrawing quotes in a frenzied panic. He escaped with his son to Disney World. He cried. He poured his heart out to close friends and a therapist. He wrote a three-character play. He sang in *The Knife,* a David Hare musical the critics hated, and appeared in *Maxie,* a movie (filmed before the *Heartburn* episode) that almost nobody saw. And by the end of it, he believed he had found the root of all his troubles.

"It was one of the lessons I learned—*believe* in what you think, Mandy," Patinkin said one afternoon in the quiet of

PHOTOGRAPH BY LOUIS PSIHOYOS

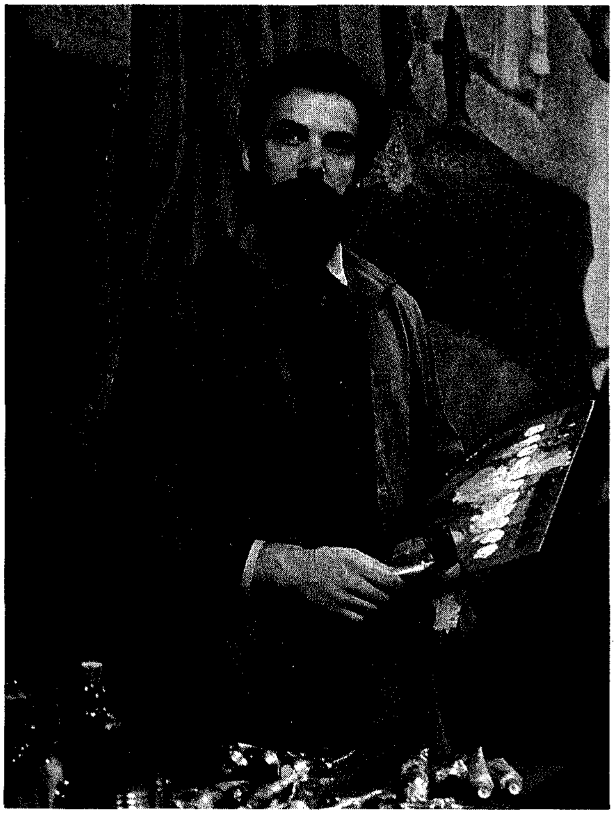


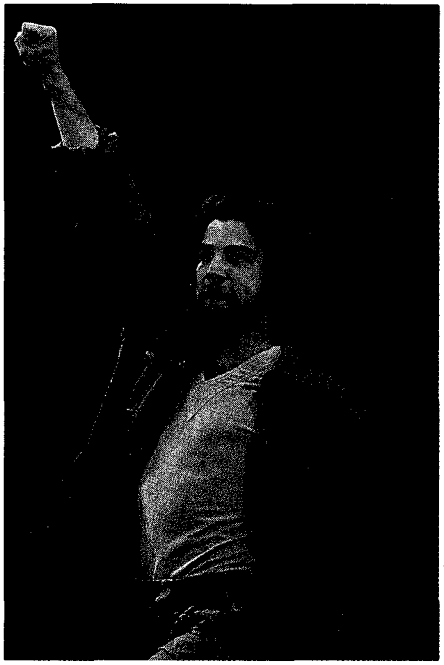
"The point is, in the end, how much is the angst worth it?"

THE INNER MAN: *"I've been blessed with the ability to do certain things. I'm so* lucky. *Why not go* do *things? My children are healthy. Just keep that* going! *Stop* worrying *about all these other things."*

an open field near his country home upstate. He was plucking the petals of a flower. "*Believe* in your thoughts, because wrong or right, they're *yours,* and you don't have to apologize for them or wonder whether or not they're the rightest ones. They're just what you're thinking, and that's *fine.*"

Now, two years later, Patinkin is back. In a few weeks, he is certain to earn raves for his turn as a Spanish sword fighter in *The Princess Bride,* and early next year, moviegoers will see his powerful portrayal of a Roy Cohn–style government lawyer in Peter Yates's thriller *The House on Carroll Street.* He has turned down several Broadway-musical offers (including *Phantom of the Opera*) to focus on an album of old standards for CBS Records. He's also revising a screenplay he wrote about growing up.





THE VOICE OF BROADWAY: *Patinkin won recognition in* Evita *(above) and stardom in* Sunday in the Park With George.

But those achievements are less important to Patinkin than the state of his soul is. He is by turns worried and introspective, thoughtful and content.

Patinkin often lapses into what he himself refers to as "Upper West Side" self-analysis—with a moral for every story, a lesson for every mistake. And for a while, it sounds silly and contrived. But the more he talks, the plainer it is that this man is possessed by a passion few are lucky enough to feel. On the Broadway stage, or in movies, or standing in the middle of an open field, his mind is frenetically alive.

Patinkin is a vivid reminder that the best actors are not merely vessels for a character but also human beings whose emotions bear directly on their work. "I don't mean to be corny," he went on that afternoon, "but I do know that the only thing that I *really* care about is that I'm alive, that I'm healthy, that I can work, that I've been blessed with the ability to do certain kinds of things. I'm so *lucky.* Why not go *do* things? My children are healthy. Just keep that *going!* Stop *worrying* about all these other things.

"If I could live 80 percent of the time what I just said," Patinkin said, still plucking away at that flower, "I'd be thrilled."

'SOMEDAY I'LL WISH UPON A star and wake up where the clouds are far behind me," Mandy Patinkin practically whispered. "Where troubles melt like lemon drops and way above the chimney tops . . . that's where you'll find me."

He sat in a chair in a studio he keeps—equipped only with a piano, some bookshelves, stereo equipment, a couch, a chair, and a microphone—nodded to a friend at the keyboard and two visitors on a couch, pulled his curly black hair back so tight you could clearly observe his receding hairline, shut his eyes, lifted his tenor voice, and began to sing.

The listeners, who had been asked not to look at Patinkin, stared as intently into his eyes as he did into theirs.

He sang for an hour without interruption: two Jolson songs, "Me and My Shadow," and "Soliloquy"; two songs from Stephen Sondheim's upcoming musical, *Into the Woods;* and two dozen other tunes, mostly from the forties. His style ranged from Jolson's snappy, boisterous belting to a haunting romanticism that left tears in his listeners' eyes as he sang "Over the Rainbow."

When he was done, a few moments went by before either listener could talk. Finally, one of them—Schuyler Chapin, a longtime friend and once director of the Metropolitan Opera—spoke up. "Don't *touch* it," Chapin said softly. "You are an *incredible* talent."

The next night, Patinkin rose before 60 people in a larger room, the RCA recording studio on West 44th Street, to perform the same set for close friends and some CBS Records executives. Sam Cohn and Dianne Wiest were there, along with Jonathan Schwartz of WNEW, family friends of Patinkin, and his wife, actress Kathryn Grody. Waiters in white tuxedos served drinks.

He sang eight songs, then turned to Paul Ford, his accompanist, and said, "Let's start again." Ford thought he meant the song. Patinkin meant the entire show—and because he was in control this time, they did.

Again the response was incredible. The CBS executives loved it and want him to record an album.

Ten years ago—when Patinkin's agent at the time, Jeff Hunter, wanted him to audi-

Photographs by Martha Swope.

for *Evita,* the Tim Rice–Andrew yd Webber musical based on the life Eva Perón—he was not ready to sing. 'I guess I rebelled against it because it s the thing that came easiest," Patin- said a few days after the RCA-studio cert. "All my family kept saying, hy don't you do it?' Maybe that's ough of a reason. . . . That's what the *nily* wants, so that's what I *won't* do."

From boyhood, Patinkin could always g. From the age of nine, he sang in the oir at his temple on the South Side of icago. At Hebrew summer camp, he ng Tevye's part in *Fiddler on the Roof,* tirely in Hebrew. His parents loved his ice and encouraged him.

"His acting I can watch without any uble," says his mother. "But when I ar Mandy sing, what can I tell you? I st fall apart."

His father died in 1972. But sev- teen years away from his family ven't helped him forget anything, and e memory seems especially to haunt m. "My father had these friends, frater- ty guys from the University of Chica-)," Patinkin said. "Some of them were ke my other fathers and other mothers. remember there was this one room that as part of some hotel and it had a U- aped table, and there was some func- on and my dad got up and said, 'Mandy, *ng* "If I Were a Rich Man" for every- ody!'

"And I just remember . . . I couldn't et out of it. I didn't know how to say no t the time. . . . It would be like this— Get up, *monkey,* and sing.' Now, that's ow I heard it. I'm sure they weren't say- ng it that way, but it's taken me a long ime to be able to realize that it is some- hing that I love."

"AND IT'S ONE, TWO . . ." Patinkin sang.

"Three . . . " sang Isaac Patinkin, his five-year-old son.

"Three strikes you're . . ."

"Out!"

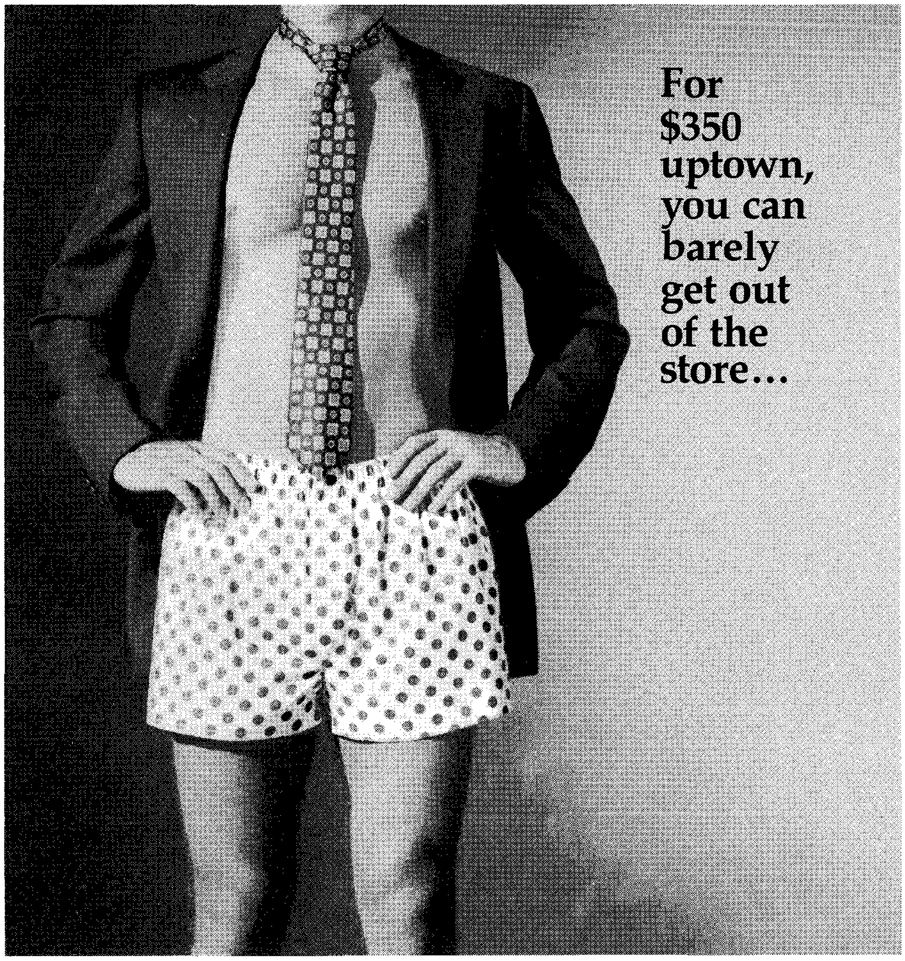
". . . of the old . . . ball . . . game!" the father sang.

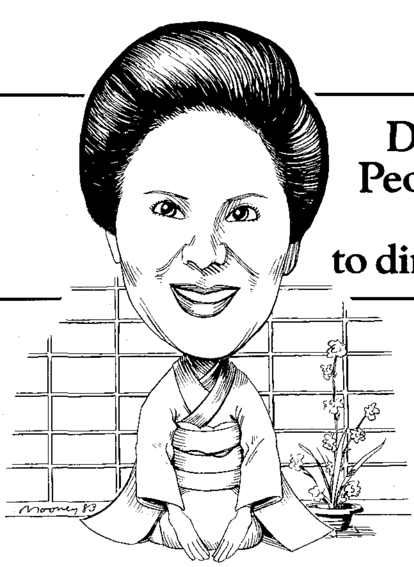
Father and son. Baseball. Singing.

All are parts of Patinkin's complicated past, and all have become a part of his journey.

Mandy's father, who had studied business at Chicago, was in the junk trade, and so was *his* father before him, and so Mandy was supposed to be: the head of Peoples Iron & Metal Company and the Scrap Corporation of America. But as he grew up on the South Side of Chicago—with riots going on only a few blocks away from their house—it was never a part of Mandy's plan.

The Patinkins were conservative Jews,





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HIDDEN TALENT: *"We all knew he could sing," says a Juilliard friend "But it was never as though he considered himself a musical actor, le alone someone who could get up onstage and sing professionally."*

and from the time he was nine, Mandy went to Hebrew school every day and sang in the choir. One year after he was bar mitzvahed, he left the temple, and he did not return until he was about to get married, in 1978.

His father died of cancer in 1972, at 52, but he had never been very healthy. As the result of the head operation following an accident when he was young, he had some difficulty speaking and walking. Recently, Mandy and his older sister, Marsha, the regional head of the National Conference of Christians and Jews in northern Nevada, found letters written by their father before his illness, letters that showed a gift for language that helps explain his son's talent.

"It was my dad, but it was like there was more of him all of a sudden," he said. "More Dad... more to know."

Patinkin's memories of childhood seem filled with love yet clouded by a combination of sympathy and pain. Ask him where he went to high school and he'll say, "My parents put me into Harvard St. George School, which was just wild. They didn't put me into a white private school. They put me into a mostly black private school that had the richest black people in Chicago in it, like Johnson's Products' kids, Ramsey Lewis's kids, *Ebony's* kids, all these people.... I'm the only kid going to school on a bus. All these other kids have their own cars. And I'm being ridiculed for white supremacy by these people."

Or about a father's bonding with his son through baseball:

"He always made a big deal out of the fact that he couldn't play catch with me. He loved baseball. He took me to the White Sox games every f---in' day. Till I hated the game. He always made a big deal that he couldn't throw the ball at me because he couldn't use his right hand anymore and he didn't have control over it, and he was afraid he'd hurt me."

His father's death—when Patinkin was only nineteen and at the University of Kansas—contributed a lot to his later pain and questioning. "Mandy had really hard time of it," his mother say "It took him a very long time to deal wit or understand it."

THE SONG WAS STEPHE Sondheim's "The Righ Girl," and ten bars into it a the 1985 concert version o *Follies* at Avery Fisher Hall—with a sold-out audience a $500 a ticket waiting expectantly for th next line to be sung—Mandy Patinkin' mind went completely blank.

Nothing.

"Look, now it's over," he thought t himself. "A couple of guys will come backstage in a few minutes, after you've passed out. They'll be dressed in white. They'll take you somewhere nice. They'll feed you. They'll give you 30 milligrams of liquid Valium. It'll be a wonderful time. Friends will come and visit you. You'll get a *lot* of kind feelings. And you'll never have to do this again, because you'll be in a very special place,

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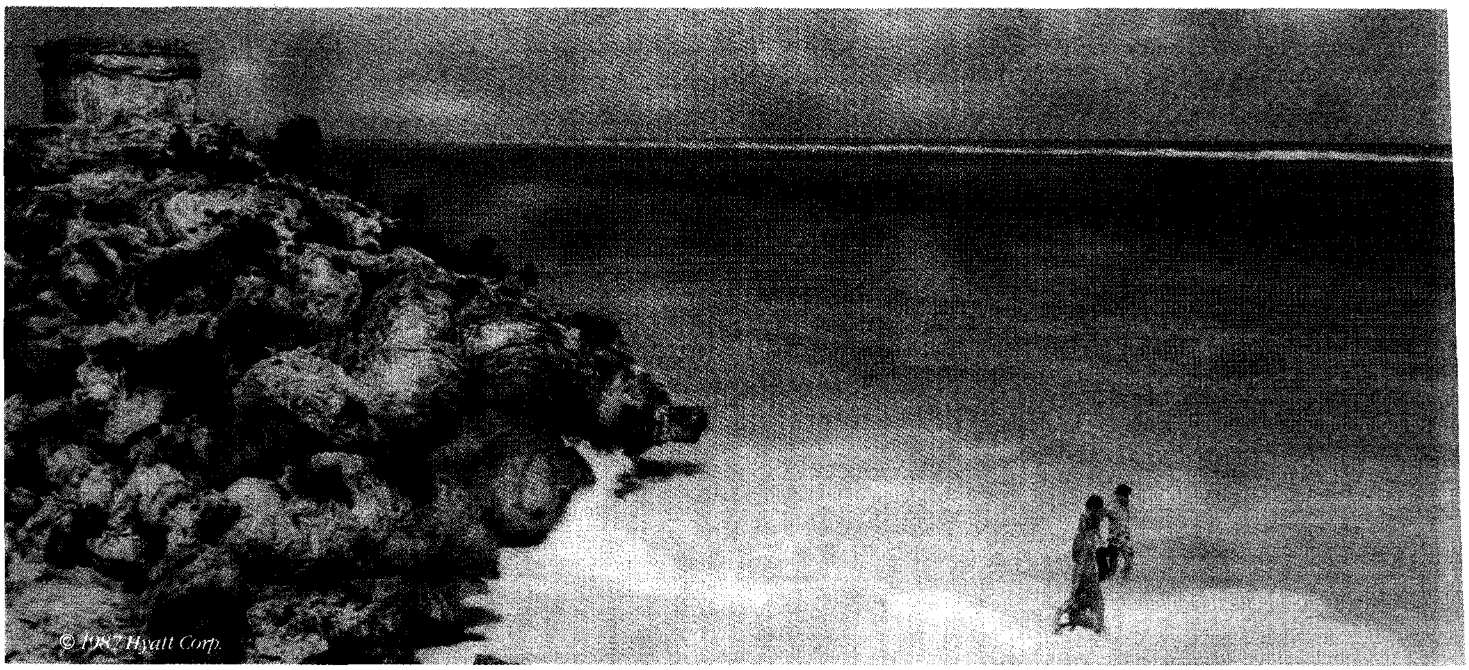

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ere the children will visit you and ngs will be easier."

?atinkin could think of nothing else to except ask the conductor of the New rk Philharmonic to start again, from : top.

"After that, I was never freer in my ," he remembered.

Three nights later, the concert was reated, and at the spot in "The Right rl" where he'd gone blank the other ght—and expected to go blank once ain—he remembered the words.

"I was worried through the whole ing," he said. "I thought, 'God, that cks, what a shame, two nights, my last ght to do it. It's just . . . I'm going to go ickstage and kill myself.' "

He considered that thought for a oment.

"But I don't *want* to kill myself. I've id too much therapy to go backstage id kill myself. I want to feel all right, ave myself alone.

"Then the entire audience stood up. hat didn't happen the other night, when thought I was better.

"Now what am I going to do?" he sked himself. "Deny *that?*"

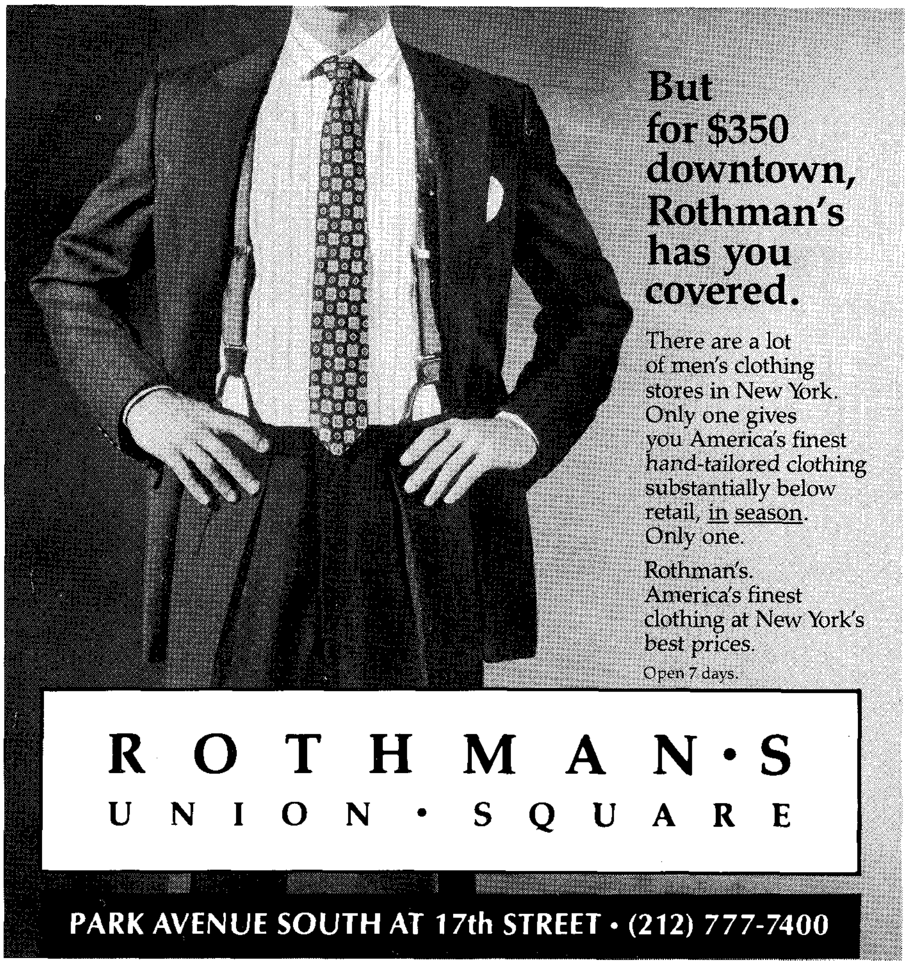
Only a few steps away from the stage f Avery Fisher Hall, Patinkin had begun is journey toward understanding himelf. There he first studied acting, at the uilliard School of Drama, and first made elieve he lacked the desire or ability to ing onstage.

"He would pull out the guitar and ing, so we all knew he could sing," recalls Gretchen Rennell, a Hollywood casting agent who had met Patinkin during iis Juilliard days. "But it was never as hough he considered himself a musical actor, let alone someone who could get up onstage and sing professionally. His voice was just . . . a treat."

To this day, Patinkin cannot read music. For auditions, he would listen to tapes and memorize the melody. For musicals, he starts off by hearing a song played on a piano, then reads the sheet music to learn the lyrics, then puts them together—all in a couple of days, if necessary.

For the first few years after he dropped out of Juilliard to act, he focused almost exclusively on straight drama, and was quickly cast by Joseph Papp in a Public Theater production of *Trelawny of the Wells.* That led to a series of leading roles in Off Broadway shows, plus a smattering of small movie parts that reflect a range not so evident in his starring movie roles: a sleazy Iranian travel agent in *French Postcards,* a pool man in *The Big Fix,* and a cabdriver in an obscure thriller called *Night of the Juggler.*

At the time, talent scouts saw a sensibility entirely different from the Jewish ethnic Patinkin later perfected. His com-



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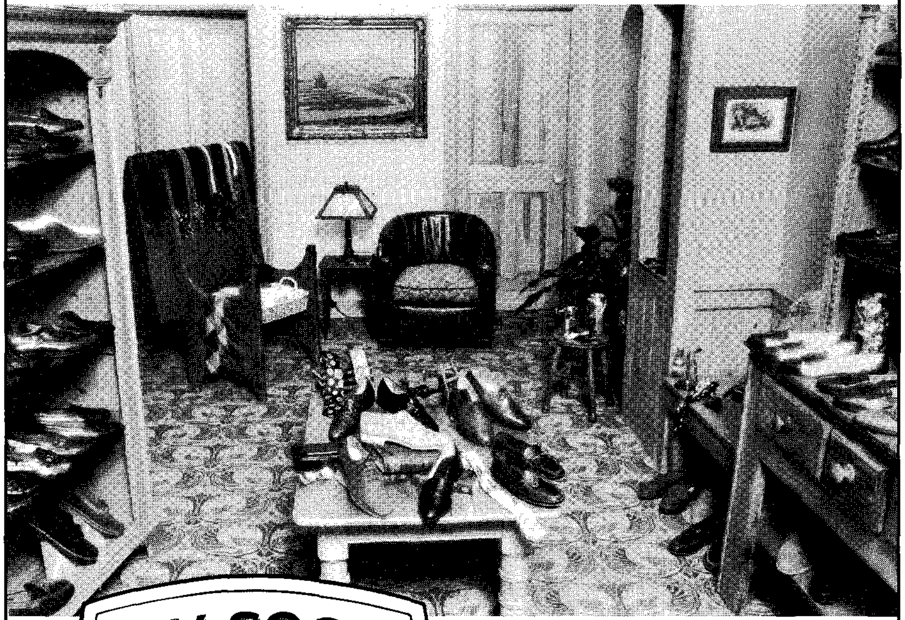

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ic abilities, still sharp, were more evident on the surface. He won a role in a *Saturday Night Live* knockoff called *That Thing on ABC,* which lasted for two episodes, and turned down one of the original roles on *Taxi.*

"In those days," remembers Robert Neches, his best friend from high school, "Mandy was more *on.* He was always trying hard to be *on,* to be funny for people."

His musical talent didn't figure into any of these endeavors.

"Mandy kept telling me, 'Mom, I want to work on my acting for a while,' " his mother says. And Patinkin concedes that he never volunteered that he could sing. Still, people would notice; Geraldine Fitzgerald heard him singing backstage during a production of *The Shadow Box,* and gave him a voice lesson as a present.

On the day his agent sent him to the *Evita* audition, Patinkin tried to refuse. He was rehearsing an Off Broadway play and couldn't go. He didn't know what the musical was about. He claimed that no one really knew that he *could* sing (though he'd sung in a workshop production of Michael Bennett's *Ballroom*). He said he didn't know who Che Guevara was. He insisted that his schedule wouldn't permit time for the audition. He now says he even lied to his agent—who'd asked him to get a recommendation from Michael Bennett—telling him he'd asked Bennett when he hadn't.

But with one night of practice, he learned two songs. The next morning, he auditioned; 90 minutes later, he got the part; two months later, he found himself on Broadway as a star.

Finally, Patinkin could sing again in front of audiences, and over the next eight years, he established himself as one of America's foremost musical actors, to the point where Sam Cohn says he is offered "basically every leading musical part on Broadway." But it is not likely that New Yorkers will soon see Patinkin again in a musical. After critics savaged *The Knife* last season, Patinkin began to find the process of acting in front of an audience less fulfilling than he once had. For one thing, he would prefer not to make a long commitment to one project; and for another, he believes the critics have too much power to shape how people feel.

"The number of people who came backstage [after he performed in *The Knife*]," Patinkin said, "I can count them on one hand. I can tell you their names. That's how many people came backstage. It was like a war zone. It was a *desert.* I can *name* them. *Name them!*

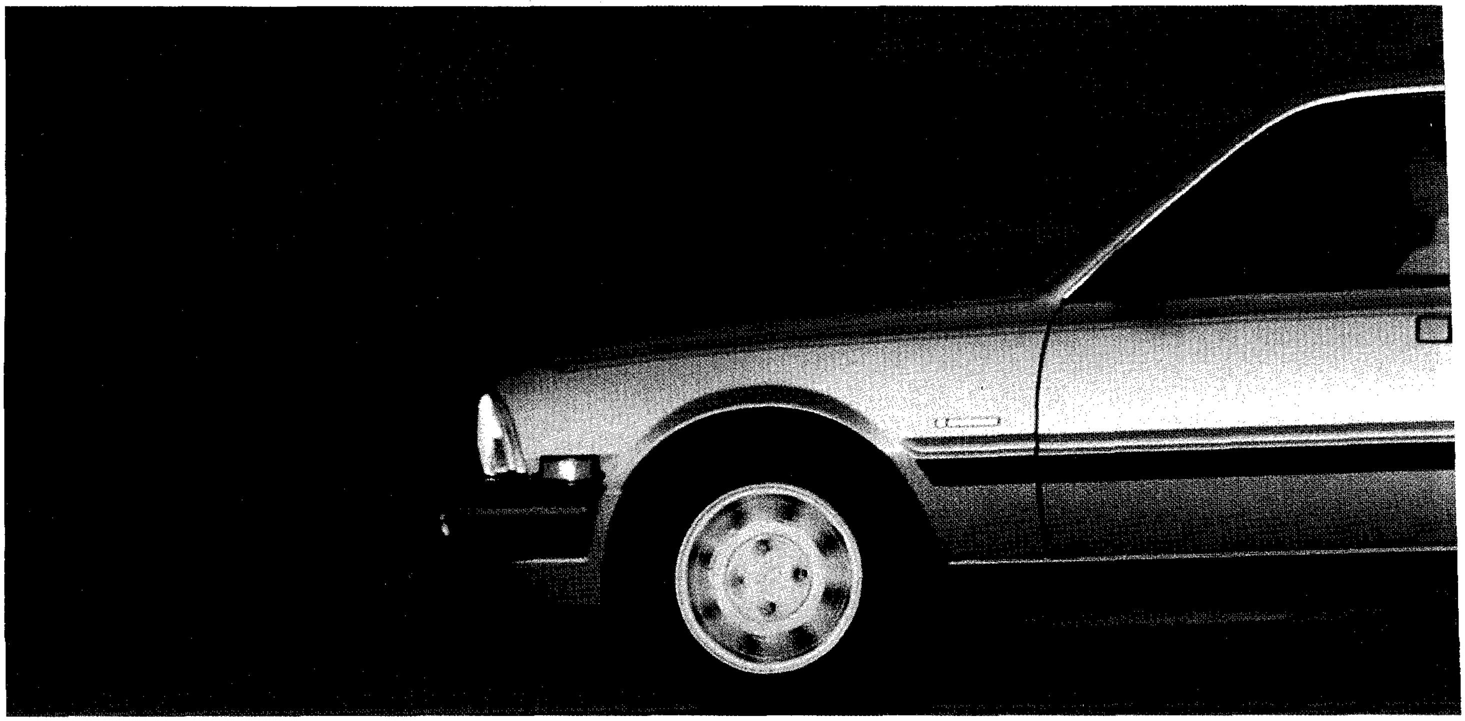
"And then you have to say to yourself, 'Why did I do this? Did I believe in doing this? What did I get from doing this?' Not enough, he says, to go back.

'WHEN I MET KATH ryn," Patinkin wa saying as h changed the di per on his thi teen-month-ol son, Gideon, "it all basically started com ing back to me.

"She's Jewish. I didn't think she wa Jewish when I met her. Her name wa Grody, and she looked like a little *shiks* from California to me. But she had tha New York intellectual flair to her. Whe I fell in love with her and she told me sh *was* Jewish, I thought, 'Well, that's it now I'll *have* to marry you.' "

That was in 1978, just before the run o *Leave It to Beaver Is Dead.* And over th next six years, Patinkin not only marrie a Jewish woman but also seemed to b taking on the role of America's leading ethnic Jew. First it was the part in *Ragtime,* then *Daniel,* and then—as if to be forever typecast—he accepted the role o Avigdor the student as Barbra Streisand's co-star, in *Yentl.*

He claims to have felt trapped in a stereotype by Hollywood; yet friends say he chose those roles carefully. "After he did *Ragtime,* he was turning everything



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ʌwn," recalls Neches. "He was very,
y cautious, and he didn't work for a
ır, just waiting for the *right* part. And it
s all geared toward being a major
r." But despite glowing reviews for Pa-
kin, *Ragtime* wasn't enough of a hit to
lp him, nor was *Daniel,* for which the
/iews were not so kind. And *Yentl,* as
tinkin himself put it, "sealed the lid."
It was after *Yentl*—and at the time he
ıned the cast of *Sunday in the Park
ith George*—that Patinkin left Jeff
ınter for Sam Cohn. Cohn represents
ch clients as Woody Allen, Bob Fosse,
ıd Lily Tomlin.

For this new client, Cohn had a terrific
fer—a starring role in a movie to be di-
cted by Cohn's client Mike Nichols,
ıd to co-star Cohn's client Meryl
reep. It was the movie version of Nora
phron's *Heartburn.* The role was pat-
rned on her ex-husband, Carl Bern-
ein. And it would alter Mandy Patin-
in's life forever.

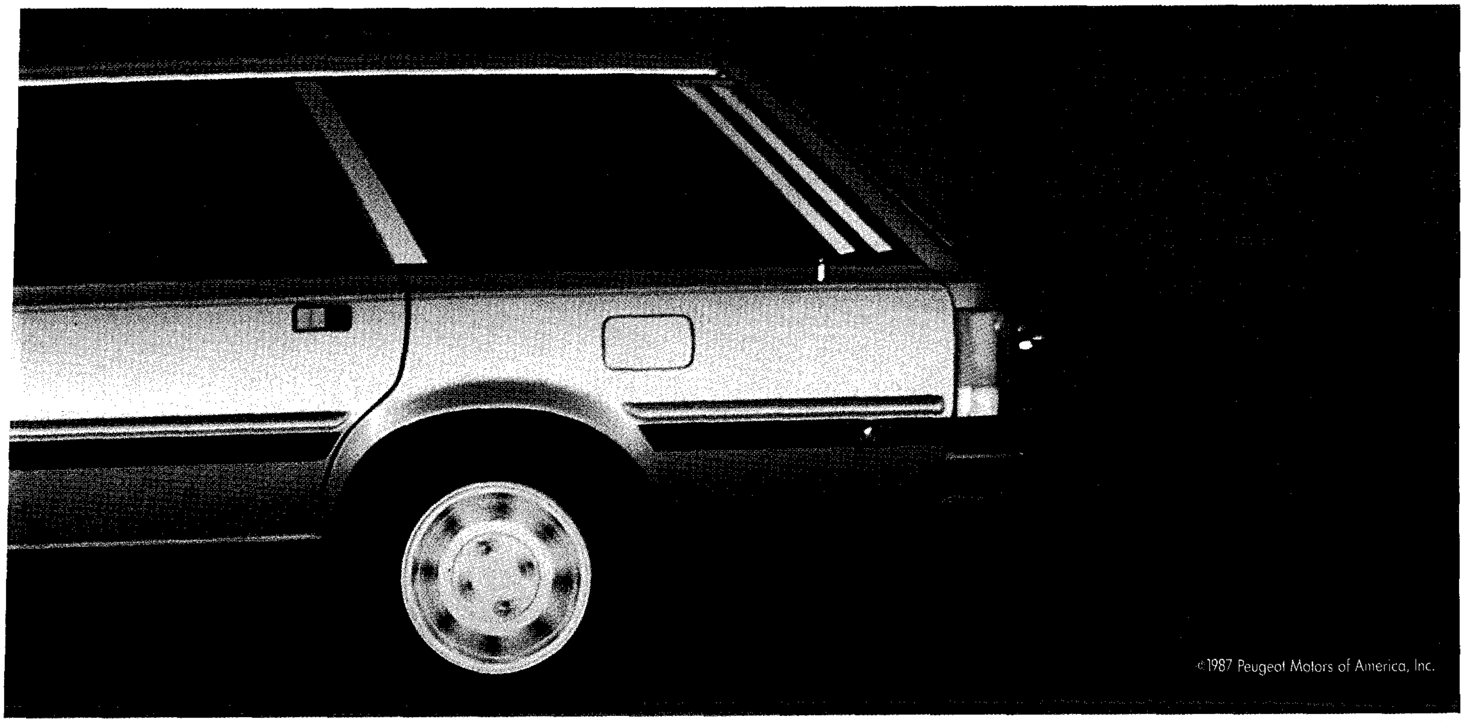
Clive Coote

ADVENTURE IN COMEDY: *As the swashbuckling sword fighter in* The Princess Bride.

LIFE IS FILLED WITH LITTLE anecdotes," Patinkin was saying as a cement truck poured its load into a foundation near his house. He watched with fascination as
vorkers scraped the wet cement until it
vas completely even. "You have certain stories that you tell from your life. You wish you had *better* ones, you know? I wish I could tell you *better* stories about me than these. But unfortunately, these are all I have."

The cement workers continued their labor, and Patinkin walked slowly toward his house and said, "Now I'm ready to tell you the *Heartburn* story." He went inside, pulled a chair up to his dining-room table, and put his hand underneath his white GOOD ENOUGH TO EAT T-shirt.

"I remember reading the script, and in all fairness, when I read it, I thought, 'I just don't like this piece, I don't like this character, and I'm not crazy about what's



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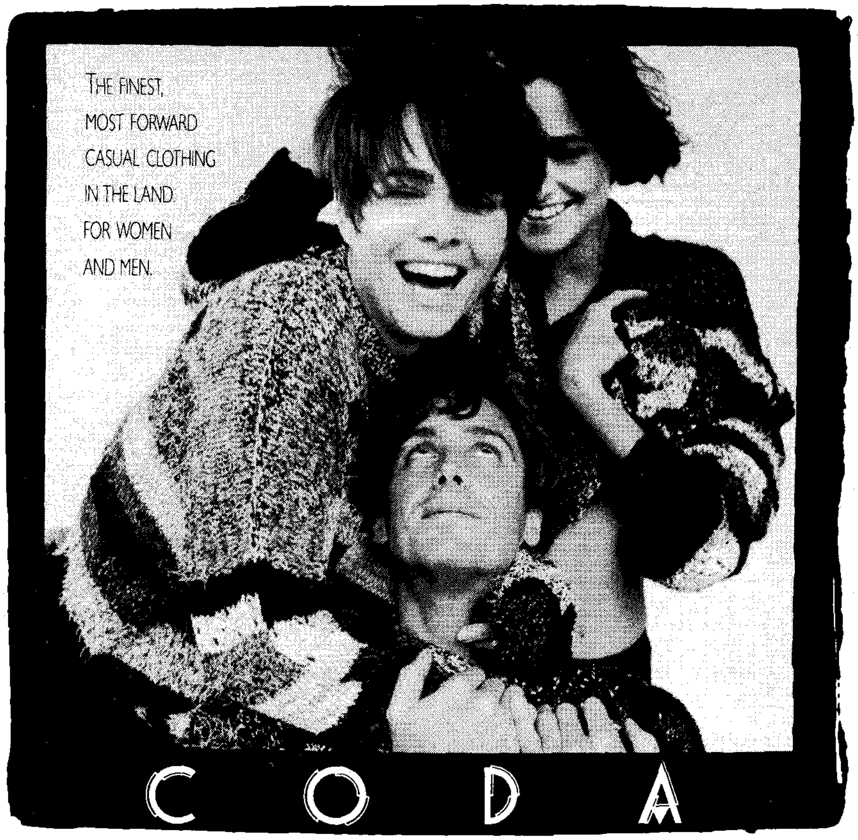

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going on here. I like the novel much be ter.' But I thought, 'How can I say n Mike and Meryl. We'll make it work.'

"I went about my research. I went Washington. I met with Ben Bradle with Bob Woodward. I met with Carl. found a way to make what didn't wo for me *work,* which was basically . . . gi ing a side of humanity to this person th I felt did something that wasn't the mo unforeign thought or act to many me that I know.

"Mike had a lot of problems, I fee voiced or unvoiced, right from the begin ning, and I did, too. I began to voice min as we began rehearsing, and he woul begin to voice his. We seemed not to b able to agree on a single solitary item. H wanted it played the complete opposit of the way I was intending to play it. If wanted to do this, he wanted to do that

"It began to be tenser and tenser. took it extremely seriously. I felt that h must believe what I am saying. 'It wil really make it a better film, please believ me. Please give me a little and do what want. Do what I'm talking about.' Then I felt I couldn't achieve that. So then we parted ways and it's over.

"Then I saw the film. And nobody had an experience like I did. Because there's no greater actor alive as far as I'm concerned today than Jack Nicholson. I just think he's phenomenal, magical, and I love him. That they hired him to do it instead of me was an amazing thing to me. And I was incredibly grateful, for starters, because that didn't hurt my ego. I was almost flattered by that, in the strangest sense.

"I also thought, '*Great,* I'll see what the f--- he [Nichols] wanted. *Now* I'll see.' And I watched this movie, and I'm seeing Jack go through the same agony that I thought I was going through. I'm watching Jack not solve any of the problems that I was having difficulty solving. And certain things that he did great, I thought *were* great.

"Like singing the whole song from *Carousel* ["Soliloquy"]? That was *my* idea. They just had a paragraph in the script, and I decided to sing all the way, so I was *thrilled* that that was kept.

"Now, where the lesson came in—aside from the fact that Jack gets $5 million a picture probably and all that, which is no big deal, but, to him, I'm sure—where the real lesson came in, money aside, was the fact that Jack was having trouble.

"But Jack just *did* it. He didn't make a fuss. He didn't make big arguments about what should be changed or this or that, and it didn't ruin his life. It didn't ruin his career. He didn't need to make some big stand. And it wouldn't have ruined *my* life. And it wouldn't have ruined *my* career. And it wouldn't have *ttered.* Just like it didn't matter with n.

“And I learned that. And maybe I uldn't have learned it with a less tal- ted actor having taken over the role. It 't to say that I wouldn't always fight r what I believed in. The point is, in the d, how much is the angst worth it? ow much do you have to just suffer side?”

SAM COHN DESCRIBED THE DAY Patinkin was fired as one of the most difficult of his life—representing both sides of an irreconcilable dispute. He took Patinkin for a walk after it happened d told him it was going to be rough. The next day's Liz Smith column reported the dismissal and said Patinkin had been seen crying in the Central Falls restaurant.

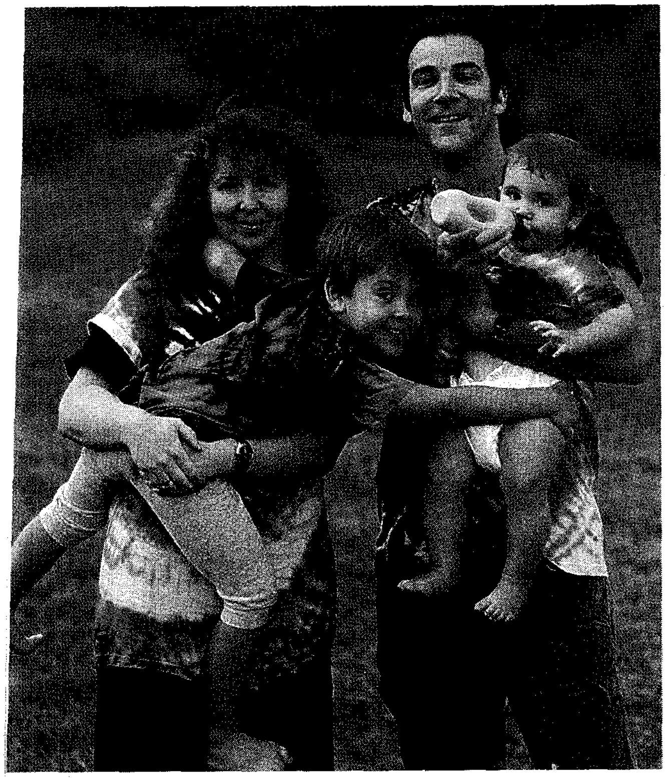
Robert Greenhut, the movie's co-producer, confirmed Patinkin's version, that there were “artistic differences between Mike and Mandy about the interpretation of Mandy's character, and we mutually agreed that he would not be in the picture.”

“Mandy is an interpretive artist,” Cohn says by way of explanation. And by way of client adoration, he adds, “He's like Zero Mostel—he could play Ionesco and Tevye. He brings an *intellect* to his work.”

Patinkin studies feverishly for every role. To prepare for Georges Seurat, he spent several days in the Art Institute of Chicago, just staring at the painting—*Un Dimanche d'ětê à la Grande-Jatte*—that his character had done. He spent six months learning to fence for his role in *The Princess Bride.* For *Yentl,* he went to two yeshivas—in New York and in Jerusalem.

Studying in school had never been his forte. He remembers that at his high-school graduation, his family roared with laughter when he went up to get his degree: No one really thought he would graduate. So now he works endlessly to learn, and has even been auditing American-history classes at Columbia recently to complete his own education.

“For me,” he says, “one plus one was never two.”



HOME FREE: *With wife Kathryn and sons Isaac and Gideon.*

THE OTHER day, Mandy Patinkin was walking alone down the Upper West Side street where he lives.

“I am not doing anything,” he thought. “I did not do any work this morning. I made that film that's coming out in September months ago. Oh, God, I'm feeling just *horrible.* My life is worth *nothing* today.”

At that moment, a woman walked up to him.

“God, I just love you,” she said. “I think your singing's wonderful. I *love* you.”

He thought, “I'll look at this person—I'll look at this kind person, with the face.... Okay, I'll stand here and be *very* polite.”

But inside, he was still searching for the answer to a question that no one had asked him: Who am I?

“I would say there's been enormous changes in my life in the past two years,” he said later. “I wouldn't tell you, ‘Gosh, I'm a different person.’

“I date it to a series of events, a coupling of things having to do with marriage and children, and finally getting to the point where I had to address certain issues about myself that were troubling me, and I had to work them out or just not be able to function the way I need to function.

“And slowly,” he said, “by pecking away, I feel there are brighter days.” ■

NOW OPEN
Robert Clergerie
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Photograph by Louis Psihoyos.

The lunchtime crush at Extra! Extra!

IN THE NABES

FOUR NEW PLACES WORTH A DROP-IN

BY GAEL GREENE

NOT THAT LONG AGO, TWO of us could pig out on the same $10 that a taxi to edible TriBeCa now costs. No wonder some people are thinking twice before investing twenty bucks on the gluttonous gulps of a round-trip cab ride for less than perfection at a table far from home.

In our own stroll-on-by precinct, we can be less demanding. Just a dish or two that we crave or a scene that amuses is enough to make us content. That's why four recent ventures are welcome in their neighborhoods, not necessarily worth a detour but good if you're shopping, culture-hounding, or camping out nearby.

THE TRANSIENTS WHO CLUSTER around Second Avenue and 42nd Street from nine to five bring their hunger to **Extra! Extra!** From noon till two, this witty joint, from the drawing board of the endlessly clever, endlessly inventive Sam Lopata, packs them in. By nine, the place is a mausoleum, shunned by the neighborhood, a sleeping beauty. Come kiss her calamari.

Yes, this is the crunchiest calamari in town, worthy of the Hall of Fame. And the house does pamper its regulars. My editor, an Extra! Extra! booster, gets her margarita delivered without even asking. What a smashing tipple, a frosty sorbet. Across the street, in the editorial warren of *New York,* our own Ruth Gilbert gets a phone call when her favorite, roast pork with black-bean pancakes, is listed among the daily specials.

And it's cute all right: unbridled Lopata, playing on its symbiosis with the *Daily News*—giant splats of ink on the floor, personal ads on the wall, and wooden cartoon cutouts. There's a table where you can share lunch with Dagwood, and another supervised by Blondie.

Portions are huge. It's 12:45, and I'm watching a young woman munching salad from an outsize mixing bowl. An hour and a half later, she's still munching. Finally, she surrenders the dish, from depletion or exhaustion. One wonders.

Nothing is quite so brilliant as those calamari—sometimes served with a garlicky mayonnaise, wonderful but not really necessary, sometimes with green-tomato salsa. But the food can be good, and the price is right. It's a hodgepodge of goodies New Yorkers crave—pizza and pasta; sandwiches (including the Dagwood for two); something blackened, something grilled; Thai, Indian, Italian, and Mexican accents.

My chums make a lunch of roasted wild mushrooms, or generous chunks of peanut-sauced chicken on skewers, or sublime tomatoes layered with basil and melted mozzarella on a large crouton of country bread. That same chewy bread is a garlicky vehicle for small baby clams in a buttery wine broth. With dessert and a margarita, that makes lunch less than $20, though with pasta and entrées at $11.95 to $15.95 ($18.95 at dinner), two ravenous souls can probably spend $80.

I love pizza through thick and thin, though these might be crisper. Shrimp, goat cheese, and pesto make a pleasing pie. Fresh green and white fettuccine are slightly stuck together, but their toss of smoked chicken and asparagus in cream is tasty. The orecchiette with mozzarella and vegetables could use a zippier pesto. And the duck is a bit chewy, the cream rather sweet on black-pepper pappardelle. Still, they're all eminently edible. Only the aggressively tough ravioli should be ignored.

Now, when tomatoes are at their best, is a great time for the Tuscan-bread salad, panzanella. And pakora (Indian onion fritters) is a knotted skein of batter-dipped strands, fried to a crackle and served with a heavenly mound of cold ripe bananas in tangy tamarind chutney. Red snapper and the butterflied Cornish hen need to be much less cooked. But grilled shrimp are fat and perfect with a savory edge of char and peppery avocado salsa. Rib steak at dinner is tender and flavorful.

Homemade ice creams—a coconut lover's idea of heaven or lush rum raisin with a ribbon of caramel—and classics of Americana (rich chocolate cake and tart, firm apple crisp) are winners.

The menu gets whimsically philosophical after dark. Let me quote:

"Know thyself.—Socrates
Que sais-je?—Montaigne
Que 16?—Marcel Duchamp
Qu'est-ce que c'est?—David Byrne"

If dinner ever catches on, there will be more time for calamari and less for profundity.

Extra! Extra!, 767 Second Avenue, at 41st Street (490-2900). Monday through Friday, 11:30 a.m. to 11:30 p.m. Open Saturdays and Sundays starting September 19. A.E., C.B., D.C., M.C., V.

A CALM PASTEL AERIE OVER the carnival of Columbus Avenue—just a fast dart from Lincoln Center—**Cameos** boasts a skilled chef who isn't tripping all over by attempting cuisinary cartwheels. His corn chowder is elegant and delicious; an aristocratic rack of lamb blushes, tender, rare, and full of flavor. Fried, julienned potato cakes can be addictive. Seductive sweets end the meal on a high.

Still, you might feel unduly cranky parting with nearly $100 for good-not-glorious fare in a second-story walk-up where the waiter blusters into your conversation again and again. I'm definitely finding it difficult to be serenely agree-

Photograph ©1987 by Frederick Charles.

HAIL TO THE CHEF: *On this stretch of Columbus Avenue—just a dar from Lincoln Center—there are not many restaurants I'd let you dra me to without a struggle. So Cameos is definitely welcome.*

able about tuna at $2 an ounce and tiny lamb chops at $5.50 each. Perhaps the restrained gush of Cameos' piano is a romantic frill meant to justify the tab.

On this stretch of avenue that is almost 50 percent stomach-oriented, there are not many restaurants I'd let you drag me to without a struggle. So Cameos is definitely welcome.

Mirrors expand the long and narrow space with bare wood tables, Art Deco sconces, and big explosions of flowers—prettiest at noon when the light pours in. Is it possible the chef lunches elsewhere? Even though we discover that luscious chowder and share zesty penne with wild mushrooms, a near-rank lunchtime hamburger and a pale imitation of the house's nutty fried-potato cake suggest the kitchen may be on automatic pilot, perhaps because the dining room is so sparsely occupied at that hour.

It isn't easy to draw idle passersby upstairs to an unknown they can't check out through the window, especially at these prices; dinner entrées are $12 to $24. And I'm not sure the pretentious preamble to the menu helps. "When we decided to open our restaurant we had one goal in mind. It would have to be one of New York's finest.... We invite you to enjoy the kind of dining experience you would insist on if Cameos were your restaurant."

The thought is as chewy as the superlative sourdough bread, but harder to digest. That the kitchen manages to defuse one's instant cynicism with its appealing fare is a triumph.

As a starter, the pasta really sparkles—studded with tenderly poached sea creatures or slivers and florets of vegetables, or perfumed with mushrooms in cream. Lobster, shrimp, scallops, and calamari are just as carefully cooked inside the whole-fish special of the evening—a small coho salmon—as are the striped sea bass and shrimp baked in a fish-shaped pastry on a tangy, herbed beurre blanc.

"I'm not opposed to nouvelle, but five leaves of an artichoke is too nouvelle for me," complains a guest eyeing what is billed as artichoke stuffed with shrimp. I'm not opposed, either, when it works. But a lackluster vinaigrette does no magic for slices of artichoke heart crowned with shrimp. And the promised "spinach flan Montrachet" is equally listless.

Monkfish medallions are pleasant in a tangy mustard-caper butter. And a hefty tuna steak is wonderfully rare at the heart if you don't mind the powerful soy marinade. Neither Muscovy duck nor one evening's rabbit is as memorable as the potato crisp. And the thrill of encountering a never-seen-before mushroom—goat's beard—is shattered by its texture. It's like eating a makeup sponge.

Dessert will cheer you up. Caramelized pecans nuzzle in a buttery crust on a puddle of chocolate. A fresh blackberry or raspberry tart sits on a caramel pond—yes, it sounds odd, but it tastes delightfully decadent. And the fudgy chocolate cake wears a crisp triangle of cookie in its side pouf of whipped cream. Not a loser among them.

Cameos, 169 Columbus Avenue, near 67th Street (874-2280). Lunch, Monday through Friday noon to 3 p.m.; brunc Saturdays noon to 2:30 p.m. and Sunda till 4 p.m.; dinner, Monday through Thur day 5:30 to 11 p.m. and Fridays and Satu days till 11:30 p.m. A.E., M.C., V.

MANHATTAN ZONIN laws should require **Vico** in every neighbo hood. Everyone needs warm and easy little Ita ian storefront where th food can be very good and the prices ar tempered with reason.

At full throttle, Vico is painfully nois and aisles disappear, so waiters must b slim to slither by. There are just two o them—friendly and efficient—and a hand some gray-haired padrone, in a blue-den im work shirt. He is Nino Esposito, a veter an of the Accademia d'Elio's.

The glass enclosure jutting into th street—a shelter for standees—seems t attract passersby. But there is rarely a tabl free before ten, because the Upper Eas Side keeps Vico hopping.

Liberated from the smothering ooze of dreary tomato sauces, Vico's menu celebrates today's *cucina:* warmed mozzarella (smoked with an oil-swizzled wilt of radicchio), or fresh (with the sweet chopped tomatoes of late summer and marinated zucchini), or stuffed into eggplant; mostly wonderful pastas; a few variations on carpaccio—with lots of green oil to spill at a nod.

Prudent folk, sharing thick matchsticks of fried zucchini or half-portions of pasta, a dessert, and a modest bottle of wine, can eat on a tight budget here. Cutting a hungry swath through the menu, two might run up a $100 tab (no plastic, please), tax and service included.

My friends like to make a dinner of antipasti—grilled vegetables, those splendid mozzarella concoctions, carpaccio gleaming with truffle oil on a hill of arugula, robust polenta with Gorgonzola on wintry days, and hearty pasta e fagioli, three kinds of beans, all al dente. We consider finishing with the wonderful Insalata Vico—arugula, radicchio, endive, tomato, and roast peppers. But gluttony always prevails, and we're on to

MUSICAL CHAIRS: *Chef Arthur Rudick at Cameos' piano.*

Photograph by Louis Psihoyos.

ista. Most are very good or good iough—delicate pockets oozing ricotta a buttery bath, spicy penne puttanesca ith olives, anchovies, and capers), rigani siciliana (with eggplant and mozzalla), and linguine with clams. One ight's special is splendid pizzocche-, whole-wheat noodles tossed with ewed tomato, pine nuts, and cream. nother's triumph is spaghetti with raicchio and shrimp-and-garlic-perfumed il. Suddenly, half a portion isn't enough.

There are times when the grilled Corish hen is moist and lovely, and the speial bits of dark and light chicken with ausage and peppers are a garlicky deight. Whole red snapper, boned for you f you wish, is a shade overlone for my taste, but the nint-spiked oil with balsamic inegar quickly cures that ondition. And the veal chop nalfatti—pounded thin on the one and served under a mozzarella melt with a tomato-and-arugula salad—can be wonderful.

But on a recent visit, the chef may be daydreaming or feeling blue, because the chicken is too sweet, the chop soggy, the salad fading fast. And the zucchini would be better cooked to a deeper tan. Italy bottles many very drinkable wines at modest prices. Vico might stock more of them.

Still, it's impossible to be unhappy here. The waiter grins when he offers the chocolate salami. "Oh, yes, bring the salami," someone cries. He returns with a platter, its contents napkin-wrapped, and dramatically flashes—it is, indeed, a long, thick chocolate salami. The artifact is whisked away to return in thick disks—biscotti mimic the sausage's globs of fat—like flying buttresses in whipped cream. If only the chocolate caprese, the chocolate-mousse pie, the tirami su were that much fun.

Vico, 1603 Second Avenue, near 83rd Street (772-7441). Dinner, daily 5:30 p.m. to midnight. No credit cards.

ON THE TERRACE: *Manhattan Island's dining room overlooks the Manhattan Plaza Health Club.*

FOR A MOMENT, I FEEL LIKE I'M in the middle of a James Bond movie. There are frogmen in the pool below us at **Manhattan Island,** where we're supping on the balcony overlooking the Manhattan Plaza Health Club. At lunchtime, we have a choice of alfresco with a suntan or an air-conditioned view. Now it feels like Palm Beach. Umbrellas, leafy fronds on walls and cushions, and the inevitability of chicken salad feed the tropical fantasy.

Perhaps you do get a whiff of chlorine as you climb two sets of stairs to this out-of-the-way feedery way west of Times Square, in the apartment complex that caters to showfolk. Quickly, the *eau de gymnasium* fades. The crowd is lively and young, the tariff quite gentle, and the theme is indulgence. From the team that runs Carolina, on West 46th Street, come sour cream and torrents of mayonnaise, peanut-butter pie, and the richest chicken hash that ever floated your way in a sea of cholesterol. You will definitely want to sign up for an aerobics workout on your way home.

For its savory sausage-olive-and-basil-stuffed house-baked bread and the devilish frosted brownie à la mode with chocolate sauce alone, Manhattan Island earns a permanent spot on my Rolodex.

There are always cold pasta salads—shells and seafood in a creamy lemon-basil mayonnaise, tortellini or spaghetti with sun-dried tomatoes—and big chunks of chicken, curried with cashews, or in a faintly Oriental mélange of noodles and pecans, or smoked with bacon and basil.

Seated at a bare green-marble table, you struggle to resist the ramekin of cheesy, chive-spiked calories to spread on very good bread, especially if you're about to order the sausage-baked special. At this point, prudence seems almost pitiful.

The menu—it runs all day—is a flash board of buzzwords for contemporary appetites: yogurt, jalapeño, honey mustard, tapénade. Before or after the theater, an appetizer, salad, or sandwich can make a meal (from $4 to $12.50), and there are entrées from the grill for full-blown hunger ($14 to $19), meaning you can spend a little or a lot.

For some appetites, a thick slab of goat cheese on a toss of greens with jalapeño-tomato salsa or a sparkling salad combining the classic ingredients of gazpacho, plus fennel and basil, could be lunch. A pileup of sweet and savory sausages on a poppy-seed roll comes with a side of peppery-hot onions and jalapeño-spiked potato salad. The bourbon-baked ham is first-rate, too. It comes on toasted country bread and, once in a while, in a rich man's chef's salad with chunks of cheese that are gross and no fun at all.

The crab cakes are almost pure crab, served with a fine coleslaw. Crisp fried capers garnish salmon steak, rosy rare as requested but not adequately boned. And the zesty rib-eye steak is tender though strangely watery. Are there rotating cooks? The orzo primavera, so delicious at dinner, is an unseasoned bore at lunch.

Dessert brings homey American favorites—frosted lemon squares with vanilla ice cream, good apple cobbler, and that irresistible brownie. Alas, even incurable peanut-butter-philes may fall in love with the oddly textured peanut-butter pie, with its chocolate lid and good crumb crust.

Warning: Wait at least an hour before you dive into the water.

Manhattan Island, 484 West 43rd Street, near Tenth Avenue (look for the white canopy that says "Health Club"; 967-0533). Lunch and dinner, Monday through Saturday noon to 11 p.m. and Sundays till 9 p.m. A.E., M.C., V. ■

Photograph by Edward Addeo.

MEN'S FASHION

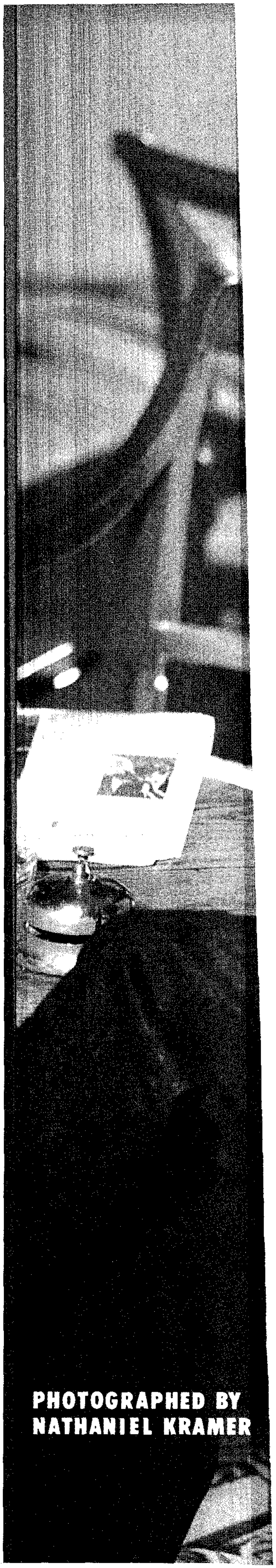
A CUT ABOVE

MEN HAVE IT PRETTY EASY WHEN IT COMES TO FASHION—NO VEXING HEMLINE DECISIONS TO MAKE IF IT'S TIME TO INVEST IN A SUIT, NO WORRIES ABOUT WHETHER IT WILL LOOK DATED NEXT YEAR.

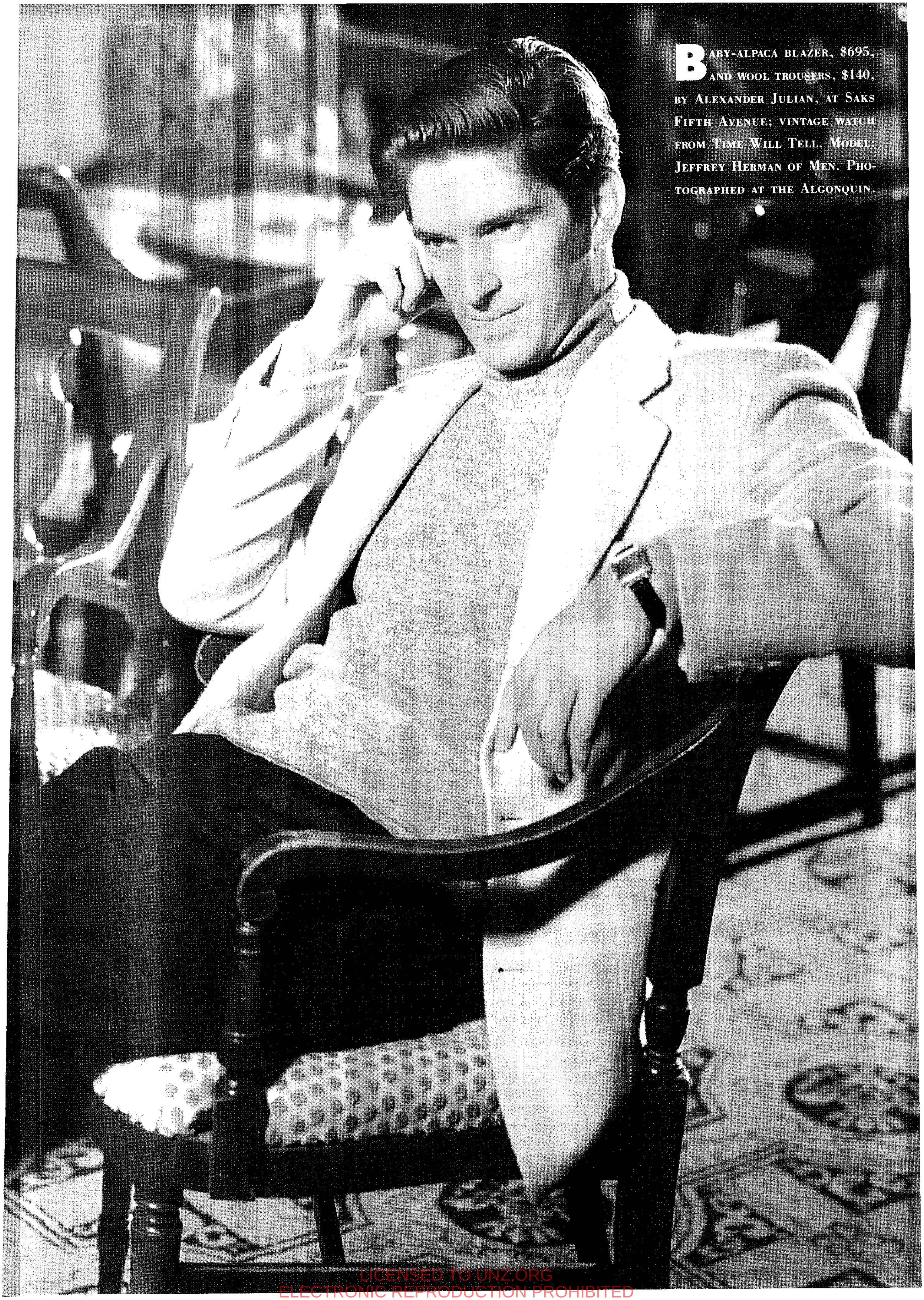
THIS FALL, THERE'S A NEW, RELAXED ELEGANCE, A BROADER RANGE OF "TRADITIONAL" COLORS AND STYLING. RALPH LAUREN CUTS A SUIT JACKET LONGER, FOR INSTANCE, AND ALTERNATIVES TO THE CLASSIC NAVY BLAZER ABOUND: IN RED FROM AGNÈS B., IN FOREST GREEN FROM PAUL SMITH. SWEATERS ARE RICHLY TEXTURED, IN BRIGHT FLORALS OR BLACK-AND-WHITE GEOMETRICS. AND SUITS, IN BEAUTIFUL FABRICS, ARE IMPECCABLY TAILORED. NO GIMMICKS OR BOLD FASHION "STATEMENTS" HERE—JUST TIMELESS CLOTHES THAT LOOK RIGHT TODAY AND WILL FOR YEARS TO COME.

■

BY WENDY GOODMAN WITH VINCENT BOUCHER



PHOTOGRAPHED BY
NATHANIEL KRAMER



BABY-ALPACA BLAZER, $695, AND WOOL TROUSERS, $140, BY ALEXANDER JULIAN, AT SAKS FIFTH AVENUE; VINTAGE WATCH FROM TIME WILL TELL. MODEL: JEFFREY HERMAN OF MEN. PHOTOGRAPHED AT THE ALGONQUIN.

MEN'S FASHION

NEAR RIGHT: WOOL SUIT, $1,234, COTTON SHIRT, $54.50, AND SILK-AND-WOOL TIE, $32.50, AT PAUL STUART (MADISON AVENUE AT 45TH STREET). MODEL: CHRISTOPHER SELDON OF WILHELMINA MODELS. CENTER: WOOL-TWILL SUIT BY NINO CERRUTI, $850, AND COTTON SHIRT, $185, AND SILK TIE, $65, BY GIORGIO ARMANI, AT CHARIVARI 57 (18 WEST 57TH STREET). MODEL: RICARDO RAMOS OF MEN. FAR RIGHT: WOOL SUIT, $795, AND SILK TIE, $42.50, BY ALEXANDER JULIAN, AT SAKS. MODEL: WILLIAM BALDWIN OF MEN. PHOTOGRAPHED AT WORLD FINANCIAL CENTER, BATTERY PARK CITY.

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MICHAEL EISENHOWER
FASHION ASSISTANT:
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ORIBE AT PARACHUTE N.Y.C.
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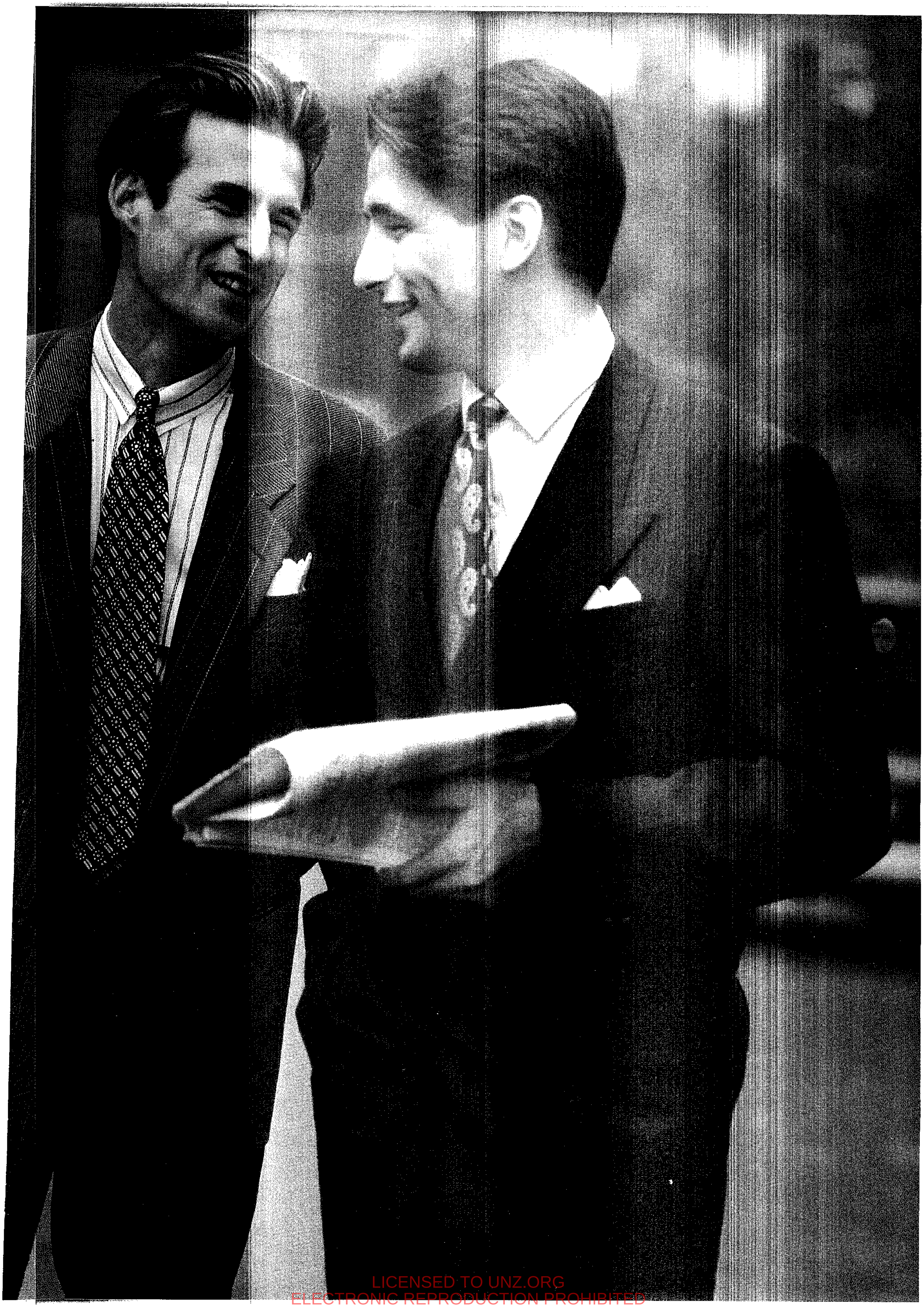
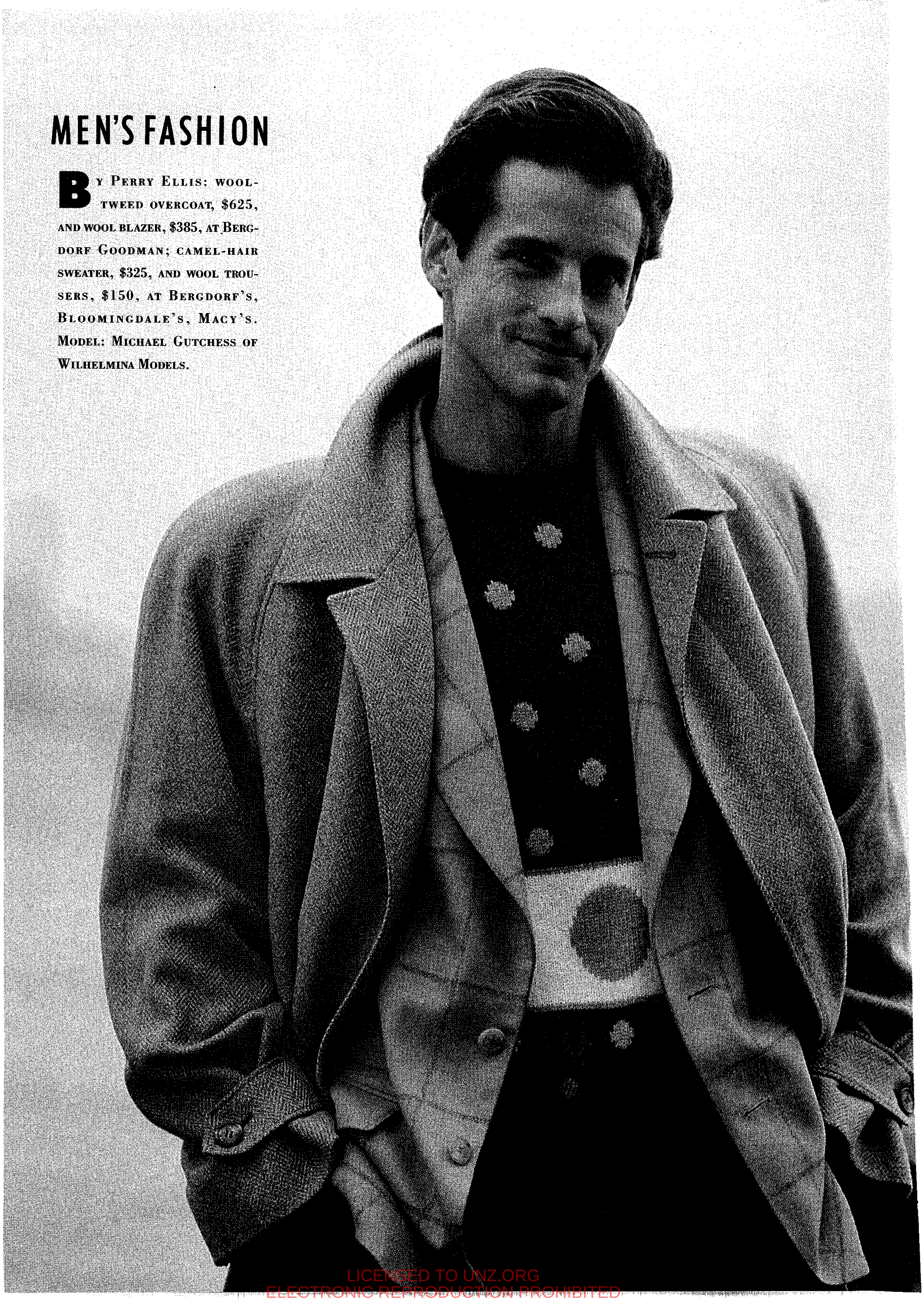
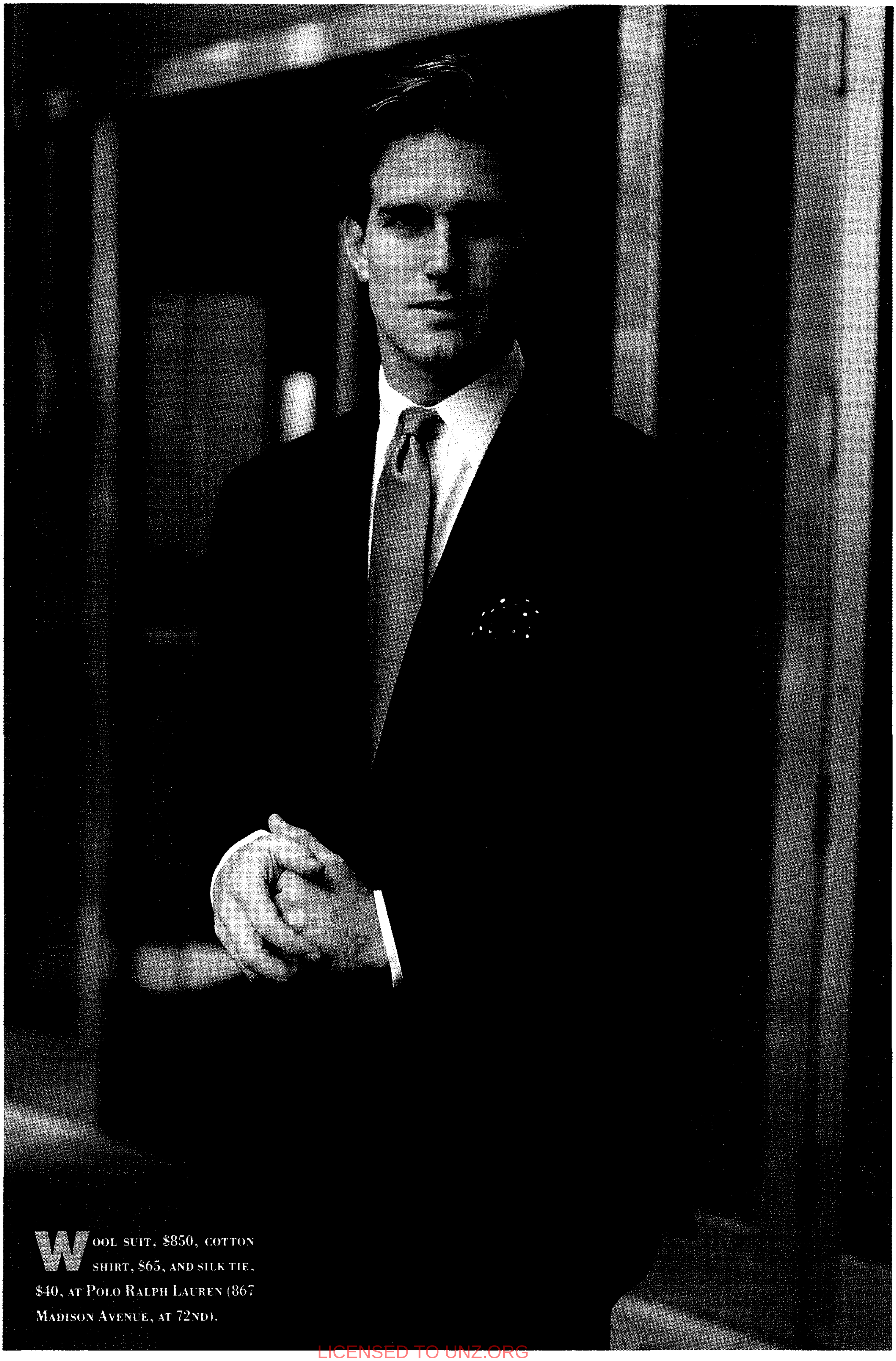


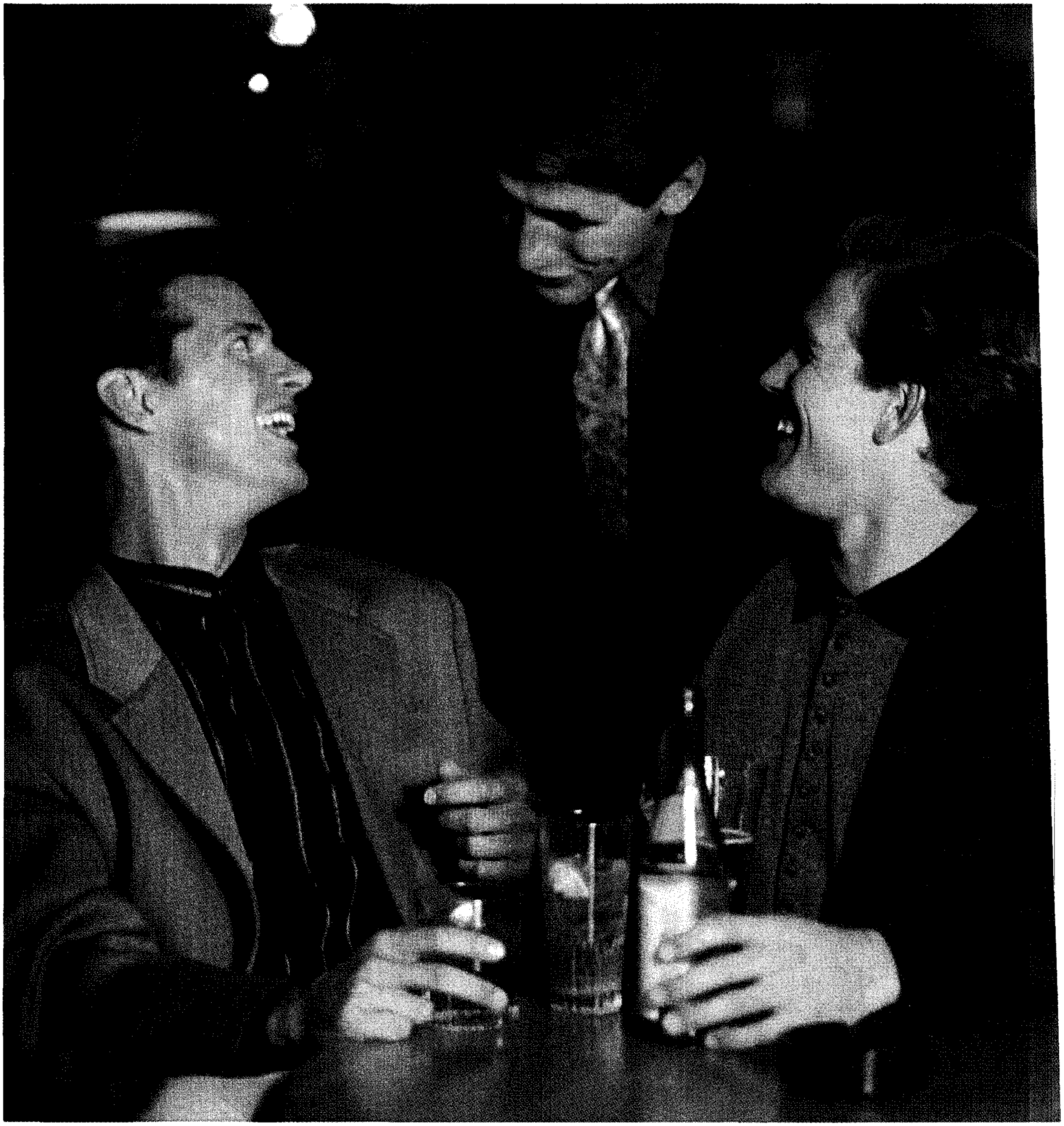
MEN'S FASHION

By Perry Ellis: wool-tweed overcoat, $625, and wool blazer, $385, at Bergdorf Goodman; camel-hair sweater, $325, and wool trousers, $150, at Bergdorf's, Bloomingdale's, Macy's. Model: Michael Gutchess of Wilhelmina Models.

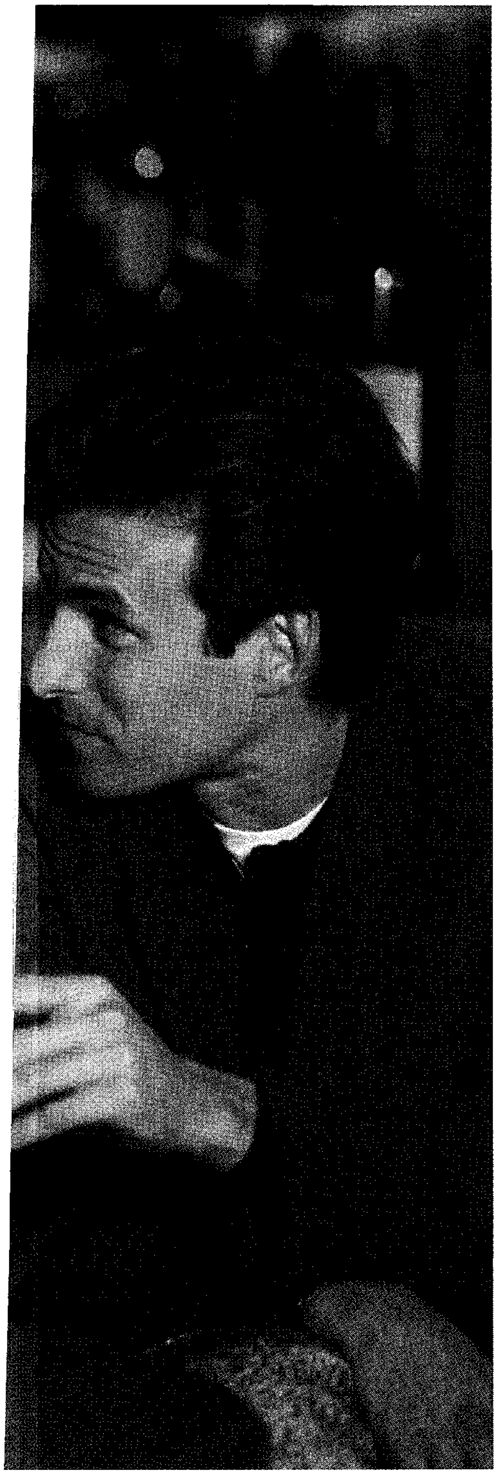


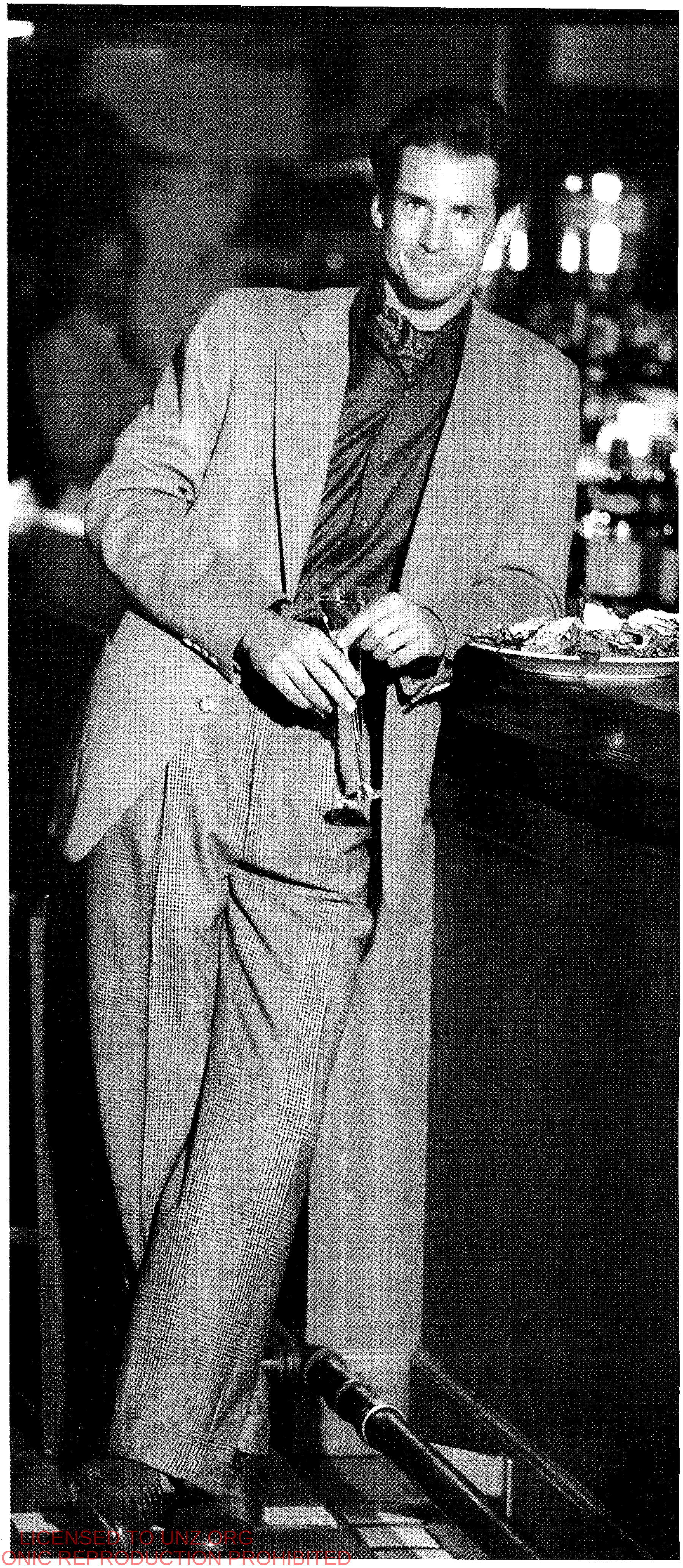


Wool suit, $850, cotton shirt, $65, and silk tie, $40, at Polo Ralph Lauren (867 Madison Avenue, at 72nd).



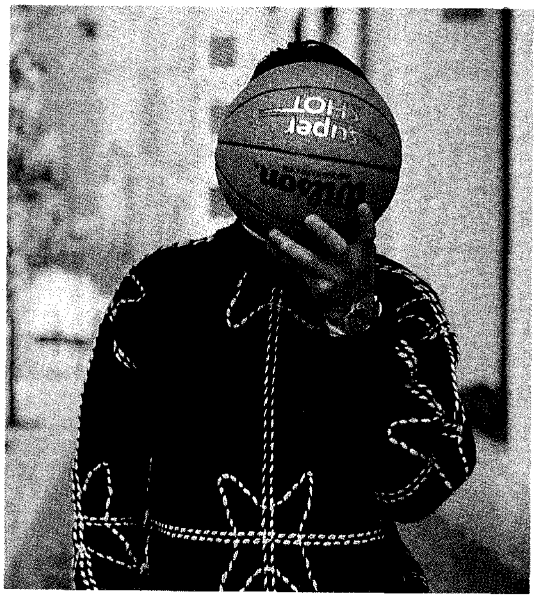
Left to right: wool jacket with elasticized waist, $610, and cotton shirt, $280, at Matsuda (854 Madison Avenue, at 70th). Wool-and-cotton blazer, $435, and cotton shirt, $80, by Henry Cotton, at Macy's; silk tie, $45 at Paul Smith (108 Fifth Avenue, at 16th). Cashmere blazer, $850, and cotton polo shirt, $90, at Paul Smith. Wool-and-cashmere blazer, $314, wool polo shirt, $91, and wool-tweed trousers, $148, at Agnès B. (116 Prince Street). Photographed at the Union Square Cafe.



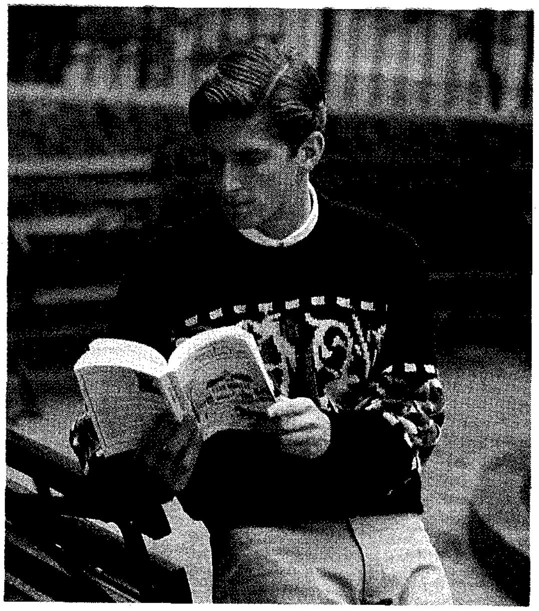


RIGHT: CASHMERE BLAZER, $894, COTTON-TWILL SHIRT, $89.50, WOOL TROUSERS, $143, AND SILK ASCOT, $35, AT PAUL STUART; SHOES, $275 AT TO BOOT NEW YORK (520 MADISON AVENUE, AT 54TH).

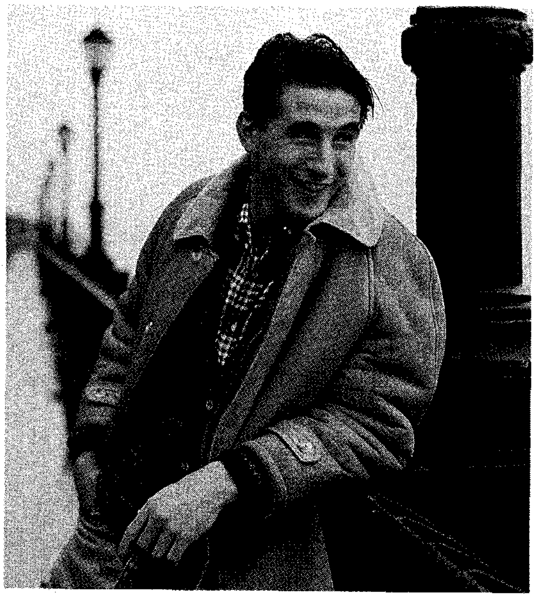
MEN'S FASHION



Wool sweater by Sans Tambours Ni Trompettes, $225 at Charivari 57; watch by Rolex; basketball from Paragon Athletics.

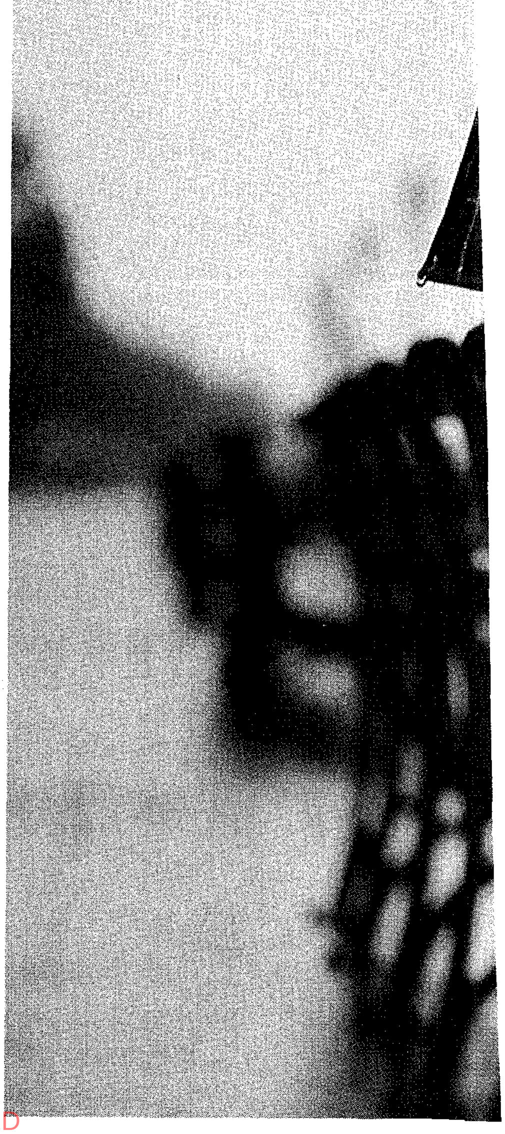


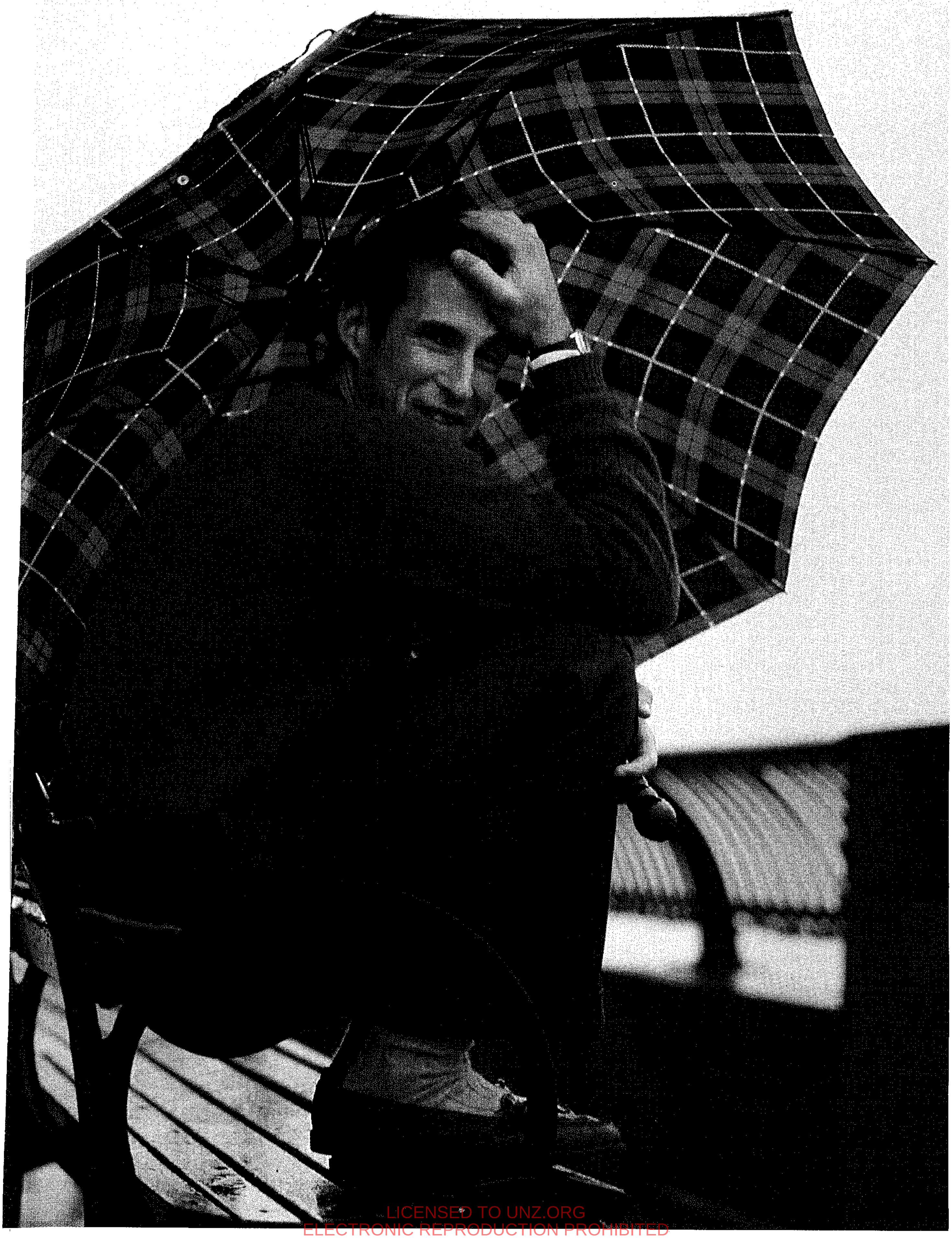
Shetland-wool sweater by Richard James, $820 to order at Bergdorf's.



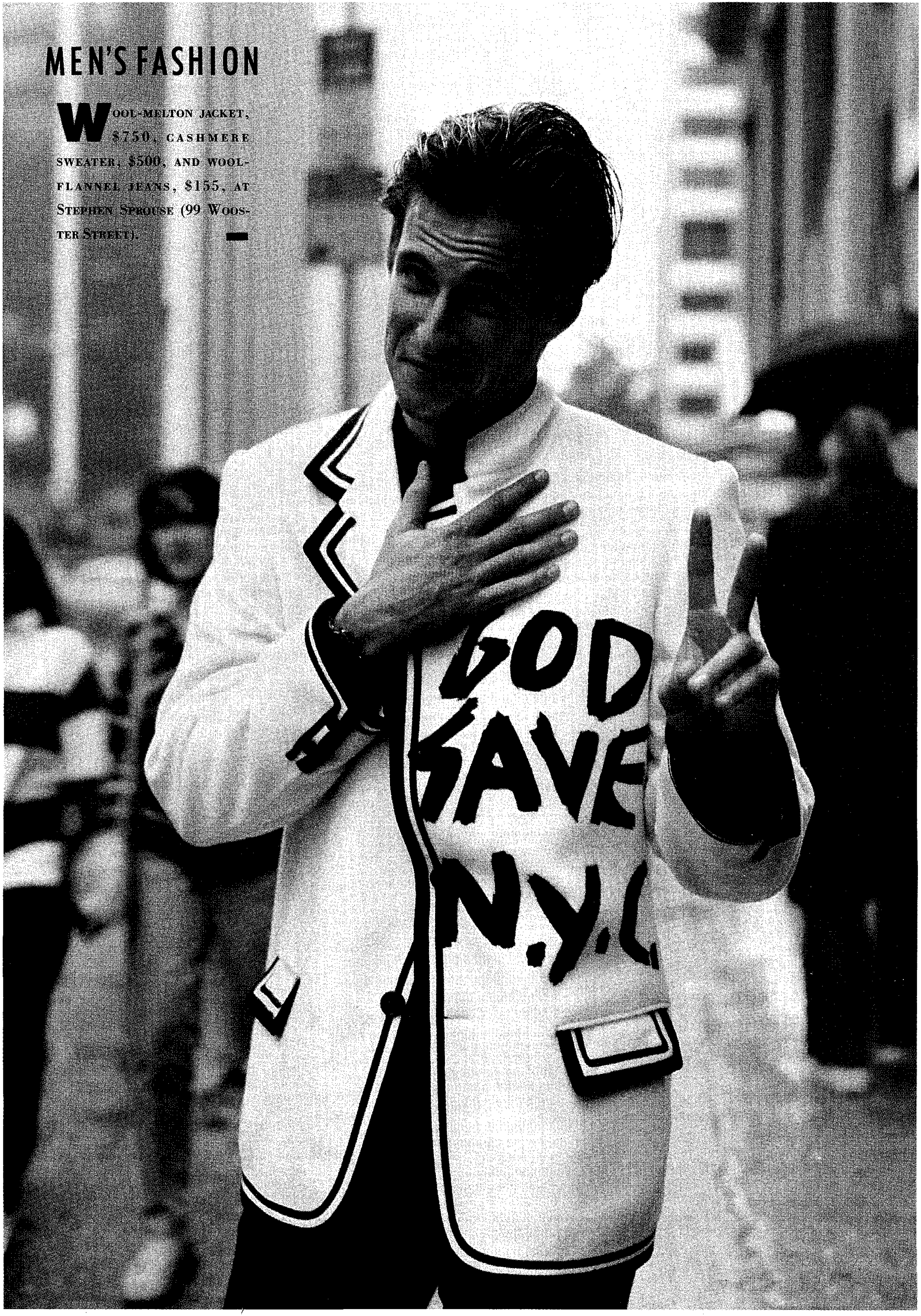
By Ideas From Massimo Osti by C. P. Company of Italy: shearling car coat, $1,285 at Barneys New York and Bloomingdale's; wool cardigan, $155, rayon shirt, $130, and denim jeans, $80, at Macy's.

Cashmere crewneck, $325, flannel trousers, $16 crocodile moccasins, $595, a Ralph Lauren; vintage watc Time Will Tell; umbrella by





MEN'S FASHION



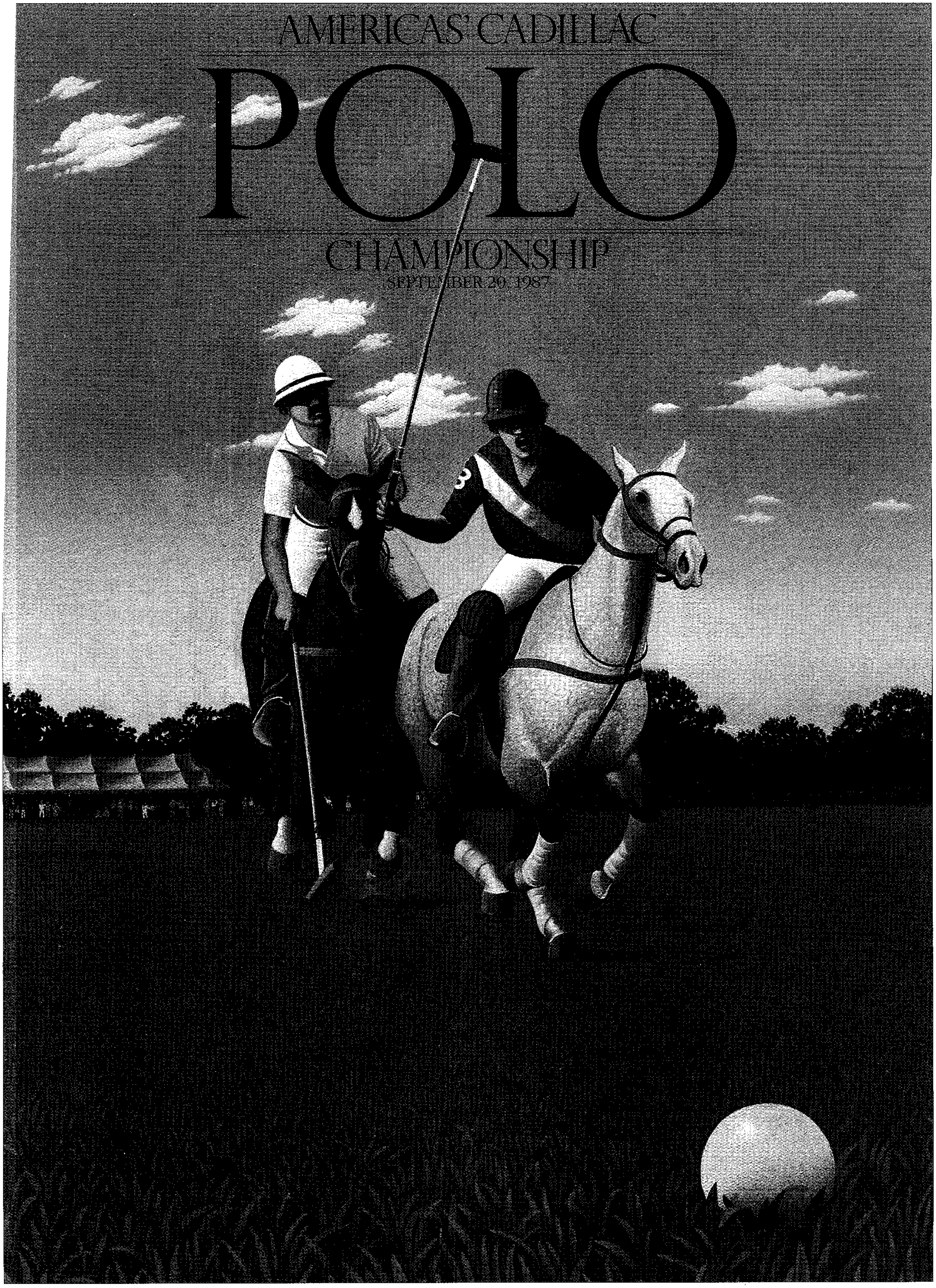
Wool-melton jacket, $750, cashmere sweater, $500, and wool-flannel jeans, $155, at Stephen Sprouse (99 Wooster Street).

AMERICAS' CADILLAC

POLO

CHAMPIONSHIP

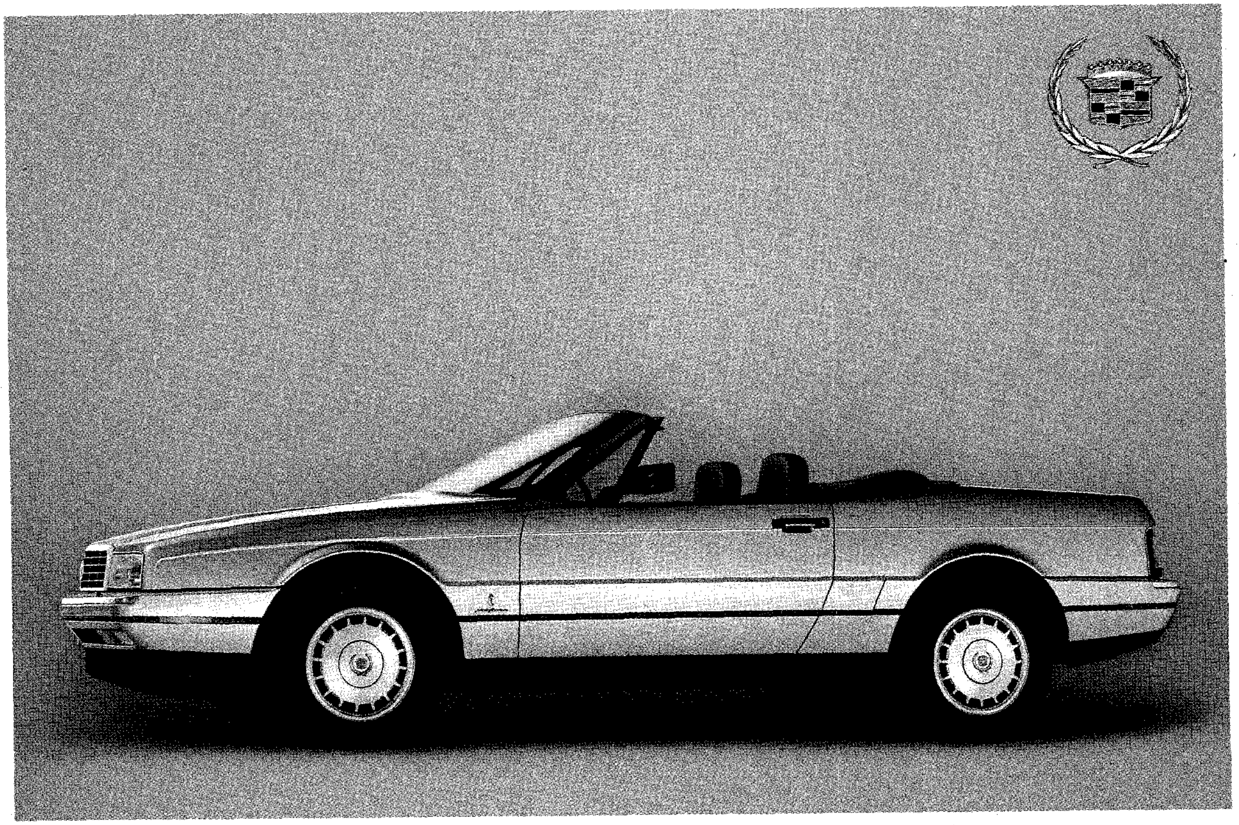
SEPTEMBER 29, 1987



A GUIDE TO THE SPORT AND THE EVENT

ALLANTÉ

The New Spirit of Cadillac



It is an ultra-luxury roadster unlike any that has come before it. Allanté merges European road manners with Cadillac comfort and convenience. Cadillac specified that Allanté coachwork be designed and handcrafted by Pininfarina of Italy—designer of Ferrari Testarossa and Rolls-Royce Camargue.

A high-performance V8 roadster that delivers the comfort and convenience you expect from a Cadillac.

From ten-way Recaro leather seats to ergonomic placement of power assists, Allanté is designed for your total comfort and control. Handling is precise, but never harsh.

An uncommon automobile should come with uncommon coverage. This one does.

The Allanté Assurance Plan safeguards your Cadillac for an unprecedented 7 years/100,000 miles. In addition, this unique plan is transferable; however, certain restrictions apply. See dealer for terms and conditions of this limited warranty.

It turns the wind into a whisper.

Because the advanced aerodynamics of Allanté actually enhance driving comfort, at 55 miles per hour with the top removed, you and your passenger can hold a normal conversation.

Its only option affords you an additional office, as well as added security and convenience.

Allanté is so complete, the only extra-cost option is a cellular telephone. Otherwise, every conceivable convenience comes with every Allanté.

When you have an Allanté, you certainly won't see everyone else driving your car.

Because of the unique way Allanté is crafted on two continents, its production will be strictly limited.

Your Cadillac dealer invites you to inspect the ultra-luxury roadster unlike any that has come before it. Allanté, the new spirit of Cadillac.

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LET'S GET IT TOGETHER...BUCKLE UP.

GM

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AMERICAS' CADILLAC POLO CHAMPIONSHIP

SEPTEMBER 20, 1987

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Polo is one of the oldest and noblest of sports. Almost 2,000 years ago, the game served as training for Persian nobles and their horse troops. (Legend has it that Genghis Khan's cavalry played polo, using the severed heads of its enemies for polo balls.) To this day, polo symbolizes wealth, leisure, and privilege—the prerogatives of rulers. But polo is more than a symbol. It is a magnificent sport to play and to watch.

On September 20, the Americas' Cadillac Polo Championship brings together players, horses, and spectators for the best polo in the world. Like last year's inaugural Americas' Polo Championship, which drew 9,000 spectators and a national television audience, the match pits the best players of North America against the best of Argentina.

Just how good are these players? The United States Polo Association (USPA), the governing body of the sport, rates polo players for their ability on a scale that ranges from –1 (beginner) to 10 (the best). Only five players in the world currently hold the USPA's highest rating: a 10-goal handicap. Four of those 10-goalers—and a player rated 10 in Argentina—will play in the Americas' Cadillac Polo Championship.

The North American team includes brothers Carlos and Memo Gracida, from Mexico, each rated at 10 goals. "The Gracida brothers play together as well as any two players in the world," says Allan Scherer, a 5-goal player with 30 years of experience on the field, and a major promoter of the sport. The Argentine squad will counter the Gracidas with its two 10-goal brothers: Gonzalo Pieres, considered by many to be the best player in the world, and Alfonso Pieres, a bold offensive player.

The Argentine side will also field Ernesto Trotz (10 goals), highly respected for his tough, physical style of play, and Benjamin Araya (9 goals), known for his outstanding control of the ball. Two top young Americans, Owen Rinehart (9 goals) and Michael Azzaro (6 goals), round out the North American squad.

The setting for their match is the Greenwich Polo Club at Conyers Farm, in Greenwich, Connecticut. The club is home to the White Birch Farm polo team, a dominant force in United States polo during the last several years. The team's laurels include most of the sport's major championships in this country. The Pieres brothers, who will play for the Argentine squad, are also regulars on the White Birch team.

Peter M. Brant, founder and chairman of the Greenwich Polo Club, captain of the White Birch team, and at 5 goals, one of the world's highest-rated amateur players, organizes the Americas' Cadillac Polo Championship. It is directed by Maggy and Allan Scherer. The official sponsors are Cadillac and Pantene. CBS will broadcast taped coverage of the match on Saturday, October 3, from 1:30 to 2:30 P.M.

> 'When you're racing down the field with a 1,000-pound animal beneath you, you don't have complete control,' says Allan Scherer, who has played for 30 years. 'That's exciting to experience and to watch.'

"This match is an opportunity for the public to see polo as it should be seen," says Brant. "I don't think polo is played at this level anywhere else in the world."

Polo is Back

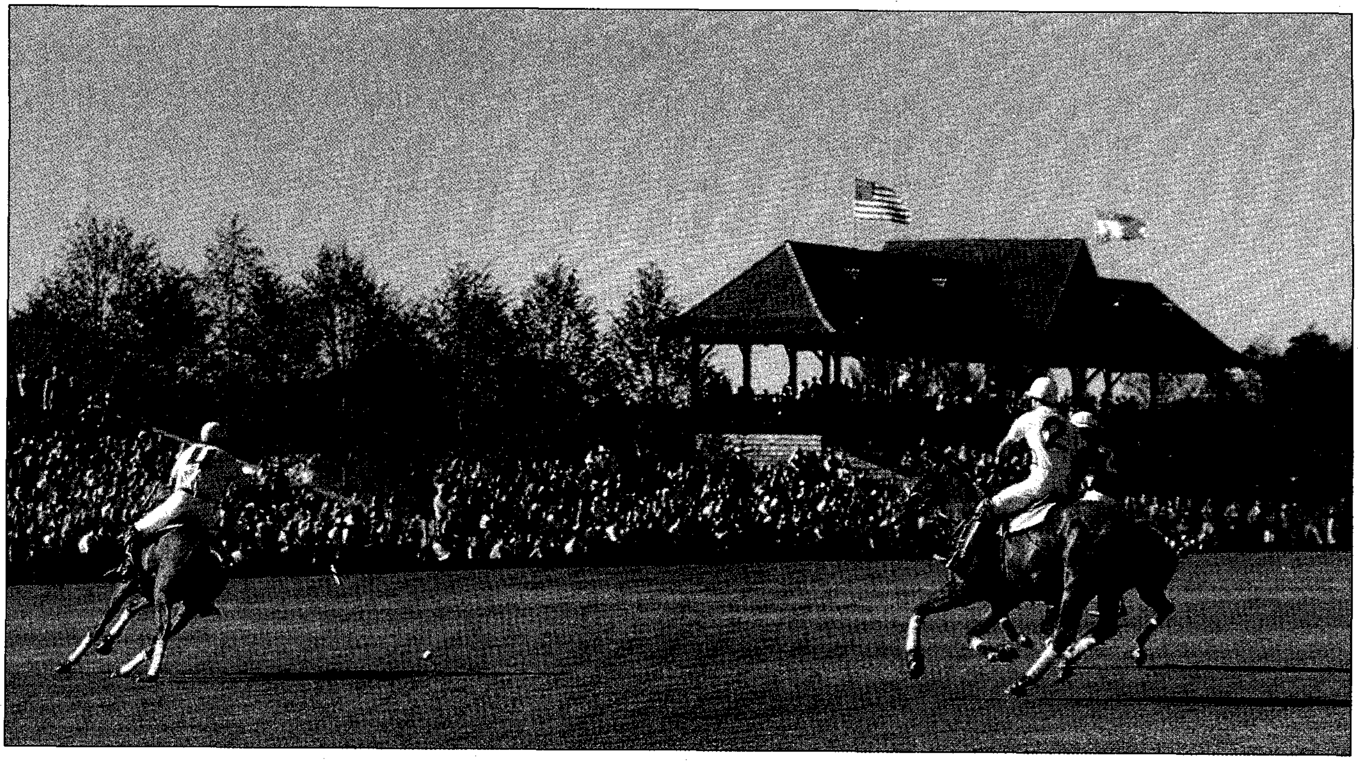
The Championship is an important match, but it is also part of something bigger. During the past decade, polo has regained some of the vitality that it possessed during its glory days in this country, over a half-century ago. Back in the 1920s and '30s, tens of thousands of spectators gathered to watch polo matches at the Meadow Brook Club, in Westbury, Long Island. International matches drew the largest crowds. A three-game series between the U.S. and Argentina in 1928 drew 101,000 fans; in 1930, a match with England drew 45,000. Special trains from Penn Station delivered the multitudes to the games. It took a world war on top of the Depression to put an end to the golden age of polo.

"International competition was the most popular staple of polo in the old days," says Ami Shinitzky, editor and publisher of *Polo* magazine, the leading journal of the sport. "The Americas' Cadillac Polo Championship is an effort to resurrect that competition," says Shinitzky. "It brings together the two strongest forces in polo—North America and Argentina."

What's behind the game's new vitality? You guessed it: cash. Some of the money has come from individuals, such as Brant, who develop polo facilities; Bill Ylvisaker, founder of the Palm Beach Polo and Country Club; Norman Brinker of the Willow Bend Polo & Hunt Club near Dallas; and Steve Gose, who created the largest polo facility in the world, the Retama Polo Center, in San Antonio.

A decade ago, corporate America ignored polo; now, some 200 firms together spend over $6 million a year on the sport. In addition to providing the money to field teams and to put on tournaments, corporations have boosted polo immeasurably by advertisements and other publicity that calls attention to the events they sponsor.

The traditional patron of polo is also pulling his weight. That patron typically is an amateur



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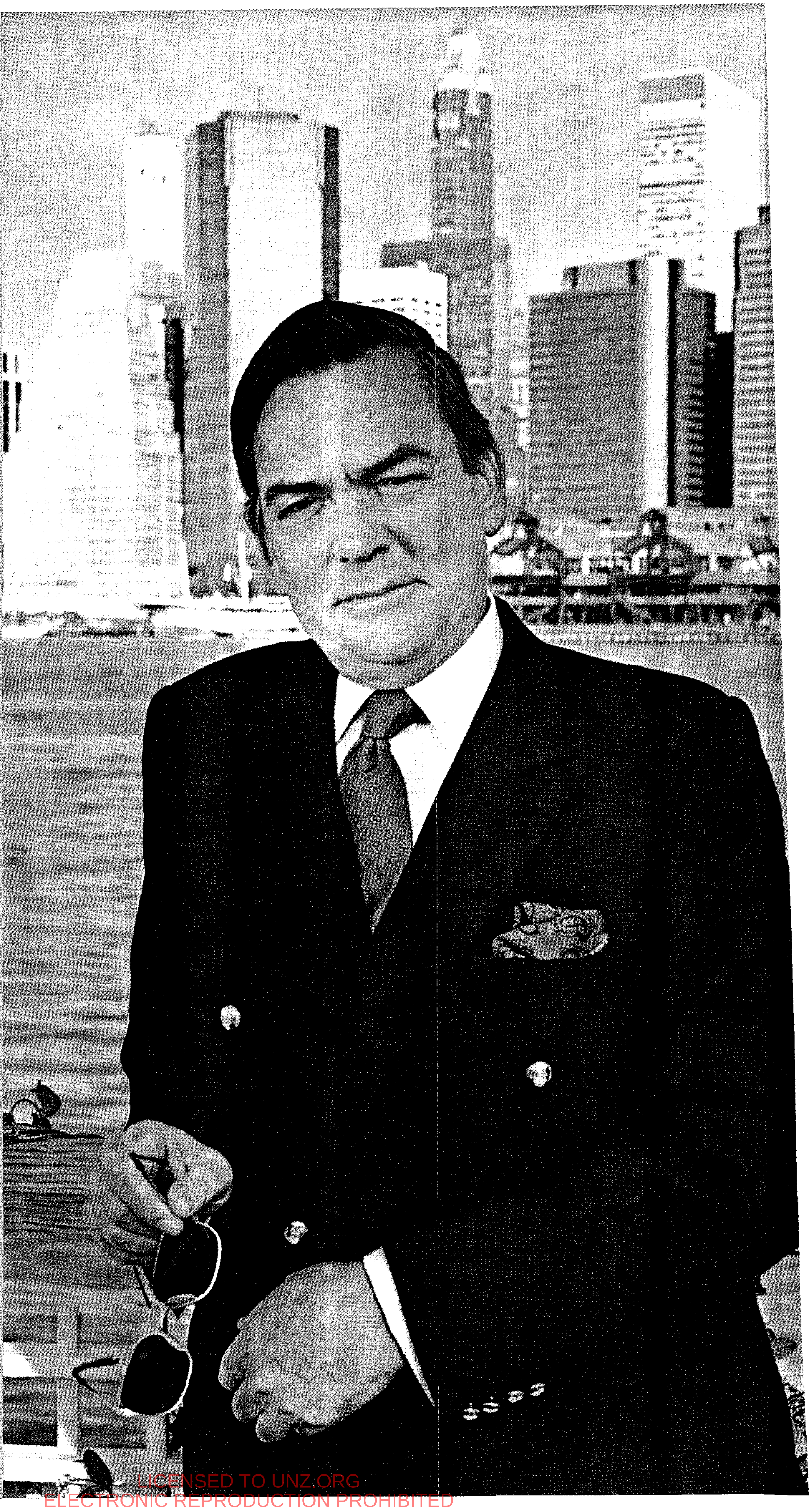
International investor



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When you do something very well
you simply cannot do it for everyone.

player who bears—or at least shares—the expense of fielding a polo team. Why does he do it? Unlike a George Steinbrenner, the polo patron isn't likely to turn a profit, even when his team wins a lot of games. In fact, his team is almost certain to cost him a bundle, no matter how well it performs. But also unlike Steinbrenner, the typical amateur polo patron gets to play on the field with his team, which may include some of the best players in the world.

No matter how much money is invested in the game, polo will never be what it was 50 years ago. Nostalgia notwithstanding, that probably is a good thing. At polo's pre-war peak in America, a group of about 30 Long Island families dominated the sport. Their members played in the top matches, and there was little room in the sport for outsiders. Today, roughly 2,400 players, from all 50 states and abroad, are registered with the USPA. Most of those players are affluent, but few can lay claim to large fortunes. The ranks of registered players include stockbrokers, lawyers, and veterinarians, as well as tycoons.

The game has become more democratic in another way: In 1969, Jorie Butler Kent became the first woman to join the USPA; today, 260 women are registered with the organization.

A GAME APART

In polo, as in other sports, the best spectator is the most knowledgeable spectator. You don't need to master all the USPA rules to enjoy a game of polo, but it helps to be familiar with the terms and conditions under which the game is played. Also important are the roles of the players, the horsemanship involved, and the weapons and tactics that players employ.

Polo often is compared to hockey or soccer. In polo, as in both of those sports, there are two goals, at opposite ends of the field. Players attempt to hit the ball between the defending team's goalposts. The team that scores the most goals wins.

Sounds simple and familiar, doesn't it? So what's so special about polo?

Start with the sheer proportions of the game. The field is 300 yards long and 160 yards across—about the area of ten football fields. A good player can hit the ball 100 to 150 yards down the field with one blow of his mallet. That's a lot of ground to cover, even on horseback. By one estimate, the eight players on a field—four to a team—will cover 120 miles during the course of a match.

Horses add several dimensions to the game, the foremost being horsemanship.

Frank Rohr

NORTH AMERICAN ALL-STARS
Carlos and Memo Gracida, Michael Azzaro (top), and Owen Rinehart.

SCORECARD

TEAM COLORS: Red/white **6 CHUKKERS (PERIODS)**

Rating	Pos.	Player	1	2	3	4	5	6	O.T.	TOTALS
6	**1**	**Michael Azzaro**								
10	**2**	**Carlos Gracida**								
10	**3**	**Memo Gracida**								
9	**4**	**Owen Rinehart**								
	ALT									
35	TEAM RATING	TOTALS								
									TOTAL	

Umpires: ______________________

____

MICHAEL AZZARO (NO. 1)
Rating: 6 goals

From Universal City, Texas, 21-year-old Azzaro is one of the fastest-rising young stars in American polo. He was named Young Player of the Year by *Polo* magazine in 1986.

CARLOS GRACIDA (NO. 2)
Rating: 10 goals

From the famous polo-playing family in Mexico, Carlos—often teamed with his brother Memo—has won most of the world's prestigious high-goal championships.

MEMO GRACIDA (NO. 3)
Rating: 10 goals

One of the top all-around players in the world, Memo appears to perform almost effortlessly. He is a calculating team captain, with uncanny game sense.

OWEN RINEHART (NO. 4)
Rating: 9 goals

From Charlottesville, Virginia, Rinehart is a strong player and a classic horseman. A calm, conservative defenseman, he is known for hitting long backshots.

BEST OF ARGENTINA
Gonzalo and Alfonso Pieres, Benjamin Araya, and Ernesto Trotz.

SCORECARD

TEAM COLORS: White/pale blue **6 CHUKKERS (PERIODS)**

Rating	Pos.	Player	1	2	3	4	5	6	O.T.	TOTALS
9	**1**	**Benjamin Araya**								
10	**2**	**Alfonso Pieres**								
10	**3**	**Gonzalo Pieres**								
10	**4**	**Ernesto Trotz**								
	ALT									
39	TEAM RATING	TOTALS								
									TOTAL	

Referee: ______________________

Announcer: ______________________

BENJAMIN ARAYA (NO. 1)
Rating: 9 goals

The youngest player ever to win the Argentine Open, Araya is a hard-riding, aggressive player on offense. He is a deadly accurate shot from as far away as 100 yards.

ALFONSO PIERES (NO. 2)
Rating: 10 goals

A risk-taker and brilliant stickman, Alfonso is also perhaps the quickest player in the world. He and his brother Gonzalo are two-time winners of the Argentine Open.

GONZALO PIERES (NO. 3)
Rating: 10 goals

The senior member of the Argentine squad, and mainstay of the White Birch Farm's championship teams, Gonzalo is considered by many to be the world's top player.

ERNESTO TROTZ (NO. 4)
Rating: 10 goals

Perhaps the strongest, most physical player in polo, Trotz is an excellent horseman and an intimidating opponent, with aggressive moves on both ends of the field.

"Sometimes it's critical to control where each of your horse's legs go," says Peter Orthwein, vice-chairman of Thor Industries, and a 5-goal amateur who has played polo for 27 of his 41 years. Another aspect is logistics. Between them, a pair of top-level teams may bring 60 horses to a match. Getting those animals to the game and looking after them is a major undertaking in itself, calling for special vehicles, grooms, and a good deal of careful planning.

The horses add yet another essential element to the game: speed. To score, a polo player must drive a four-ounce ball that is three and a half inches in diameter between goalposts 24 feet apart. It isn't easy—the player is mounted on a horse moving at 35 miles per hour. Most situations in polo call for alacrity above all else. "The speed of the teamwork in polo is more demanding than in any other sport," maintains Allan Scherer.

The danger inherent in polo also sets it apart from most other sports. Back in the nineteenth century, polo ponies were ponies. Today, they are fully grown horses. The horses are also faster these days. "Agility used to be the most important thing in a polo pony," says Michael Shure, chairman of The Evans Partnership, and a member of the Greenwich Polo Club. "Now, everybody wants speed."

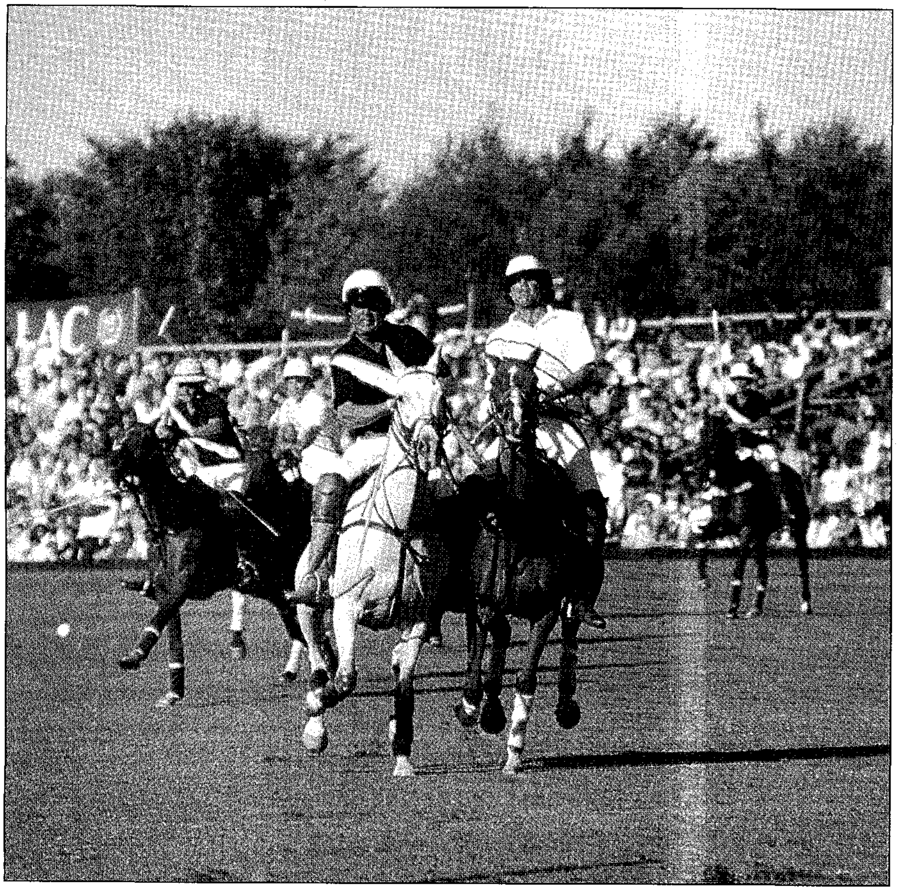
High-speed collisions and falls involving one or more Thoroughbreds are common. Some players involved in those collisions are killed or badly injured. "I've broken about five bones, and I had a very bad concussion that kept me out for a year," says Shure. "But nothing really serious."

As a rule, the better the players, the safer the polo. While the horses are faster in top-flight matches, the players control their mounts more successfully and make fewer mistakes. But the danger is always present. For some players and fans, it is part of the sport's appeal. "When you're racing down the field with a 1,000-pound animal beneath you, you don't have complete control," says Allan Scherer. "That's exciting to experience and to watch."

THE RULES

The rules of polo are based on the elements of the game—the size of the field, the horses, the speed, and the danger. Because the field is so large and the pace so fast, a polo match is divided into six seven- to seven-and-a-half-minute periods, called chukkers. Players are given about four minutes to rest and to change horses between chukkers. At the halfway mark, there is a ten-minute break.

A player may use a horse more than once during the course of a game, but rarely for



consecutive chukkers. The speed of the game exhausts even the fittest pony within a few minutes, and on the polo field, a tired horse is a dangerous horse.

Preventing injuries to players and horses is the chief concern of the USPA rules committee. Most of the rules of the game were designed and are enforced for safety. Understand that, and you'll be in a better position to appreciate the action on the field.

Many spectators find it a mystery that players manage to stay out from under one another's horses as well as they do. Like the rules of the road, the rules of polo are designed to direct the flow of traffic and reduce the risk of dangerous collisions. Without these rules, such collisions would be common. For example, when two opposing riders are racing toward the ball from opposite directions, there is the danger of a head-on crack-up. Similarly, if one player cuts across the path of another to steal the ball, there is the risk that one or both horses will go down.

To guide players in these situations, the rules allow one player to claim the right-of-way over the other. If that right is violated, a penalty is called.

What establishes right-of-way? Most often, it is based on "the line of the ball." That line is simply the line along which the ball travels at any given moment. "I try to think of it as geometry—a straight line connecting two points," says Michael Levin, president and chief executive officer of The Titan Industrial Corporation, and a 2-goal amateur player. "There's a point where the ball is hit, and a point where it is going. In between those two points is the line of the ball."

Players cannot cross the line of the ball if doing so will create a dangerous situation—for example, if it blocks the path of an oncoming horse. "If you cross in front of a horse that is following the line of the ball, you must have enough space to get out of the way," says Peter Orthwein. How much space? "If the other horse is flat-footed, you probably can cross ten feet in front of him," says Orthwein. "But if he's going flat-out, that's too close."

Think of it this way: When you're driving down the highway, you generally have the right-of-way. No one can cross in front of you, if in so doing they will endanger you. It's like that when you follow the line of the ball. If a player cuts just in front of you, he's violated your right-of-way, and put you and himself in danger. "The horse that follows the ball claims the right-of-way," says Ami Shinitzky. "Because the ball is traveling in this direction, I have certain rights if I travel along this line."

In the case where two players approach the ball from opposite directions, each can maintain his course, as long as they both keep to the left of the ball. But if one crosses the line in front of the other, he may violate his opponent's right-of-way. That violation would be akin to swerving in front of an oncoming car on a two-lane highway—and the results could be similar.

To keep up with the action, both players and spectators must adjust when the line of the ball changes. Once the ball moves—whether it's hit by a mallet or kicked by a horse or deflected off a player's back—there is a new line, and the flow of the game changes accordingly.

HALF THE BATTLE

Obtaining the right-of-way, and keeping it, is half the battle in polo. A player moving with the line of the ball has a clear advantage, since the other players may not be able to cut in front of him to take the ball. Instead, they must find a legal way to move him away from the ball or take it from him.

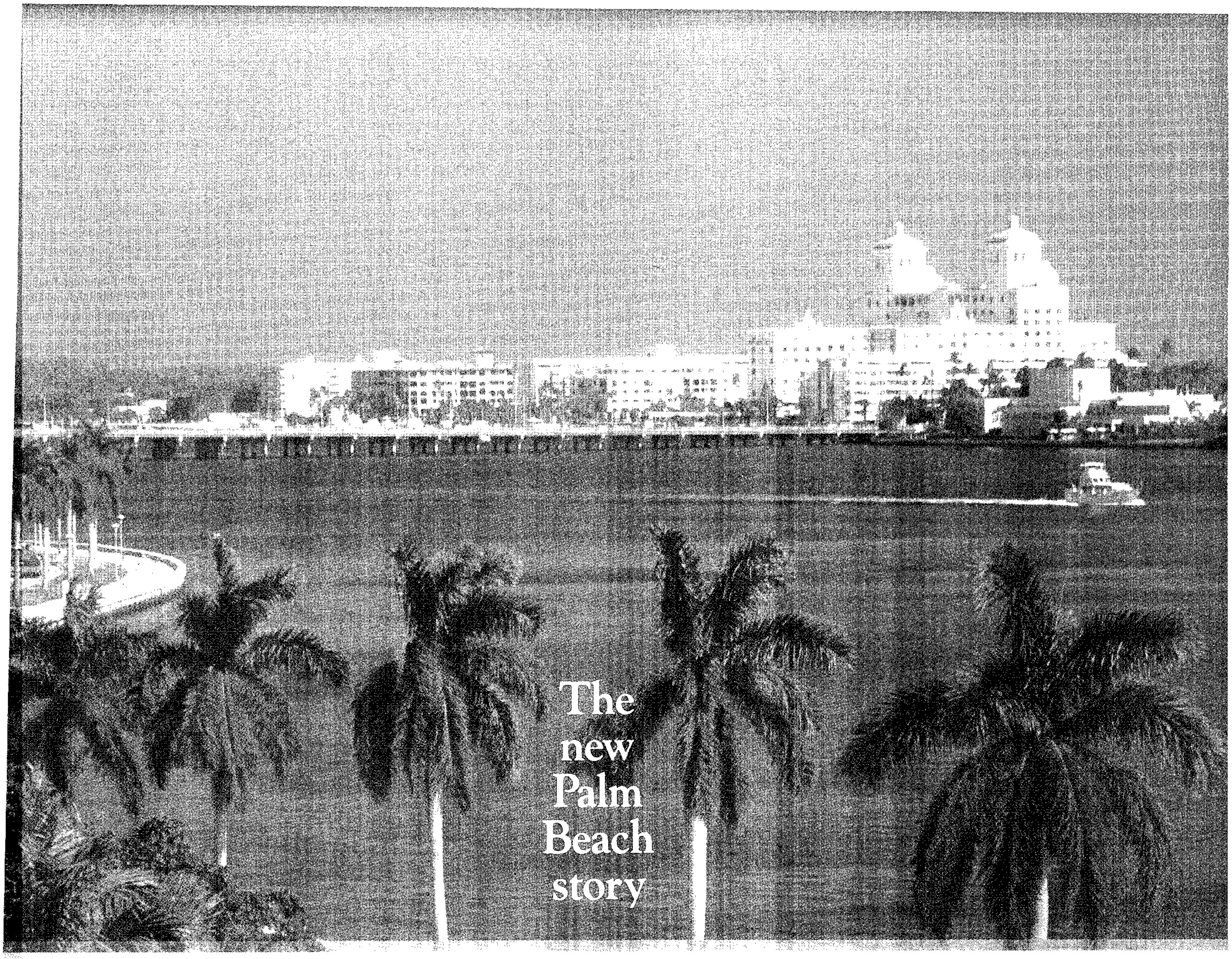
Such maneuvers are possible—though often difficult. Let's say an opponent is headed toward your goal. He is following the line of the ball, and in a moment he'll be in a position to hit the ball itself. You are approaching him from the left, and he is between you and the ball. You can't cut in front of him to get the ball, because that would violate his right-of-way and create a dangerous situation. What's to be done? You might try to execute a common maneuver known as a ride-off.

Here's how a ride-off works: When you catch up with your opponent, you bring your horse's shoulder into contact with his horse—preferably just in front of the shoulder—and lean your horse into his. If all goes well, you will push him sideways before he reaches the ball, and succeed in spoiling his shot. That fulfills an important dictum of polo: "A play spoiled is a play made."

If you're lucky and good enough, you might have time to push your opponent's horse so far off the ball that you or a teammate can get a shot at it. "When you can move the other player off the line of the ball, and manage to get a shot at it yourself, that's excellent. You've made two plays," says Michael Levin.

A "bump" is similar to a ride-off—only rougher. Instead of leaning your horse gradually into the other player's horse, you bring your horse in at a sharper angle and a higher speed, so that the horses come together with a bump. The primary aim is the same as that of a ride-off—to knock your opponent off the ball and spoil his shot.

Ride-offs and bumps can backfire if they are executed with too much enthusiasm.



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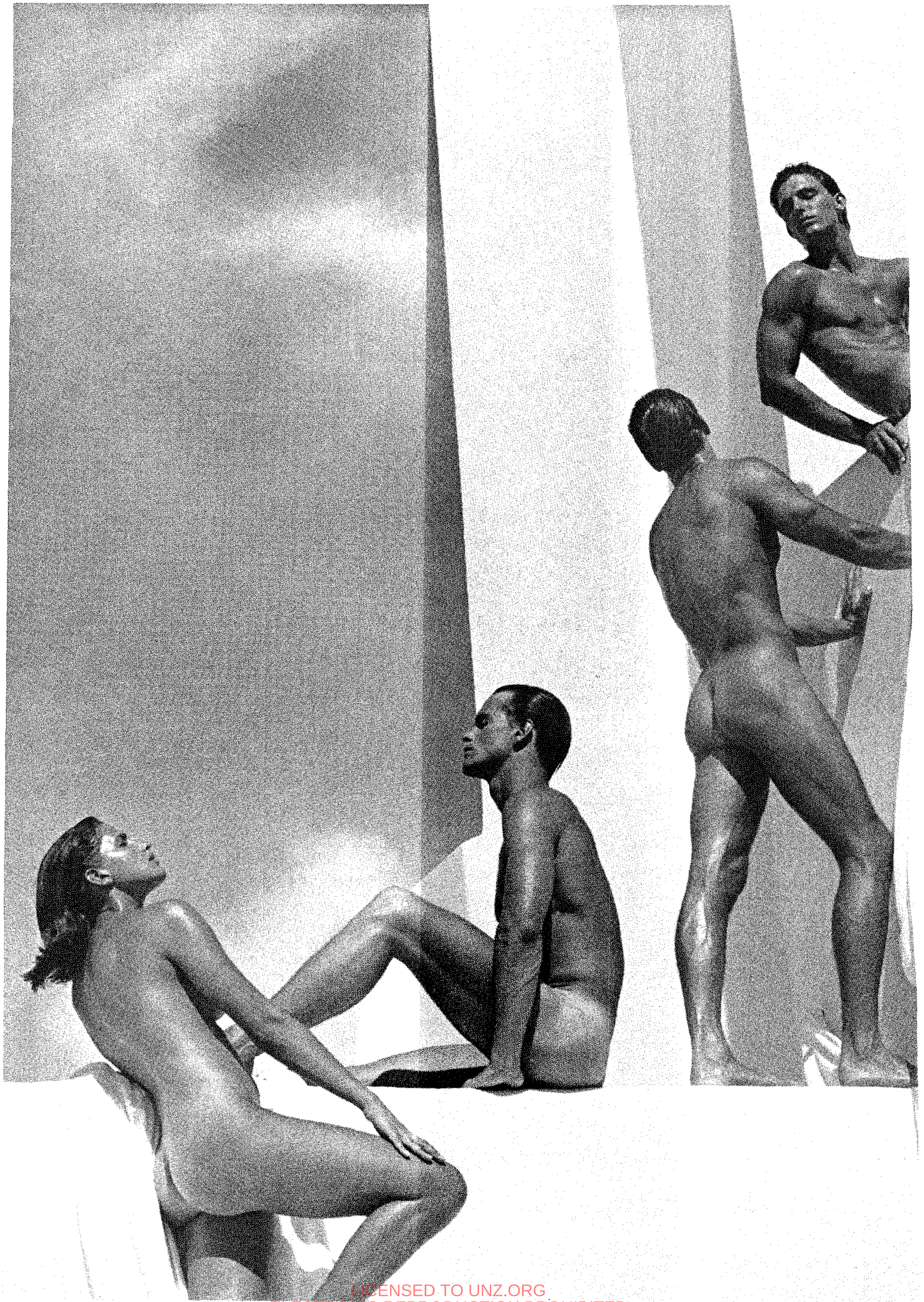

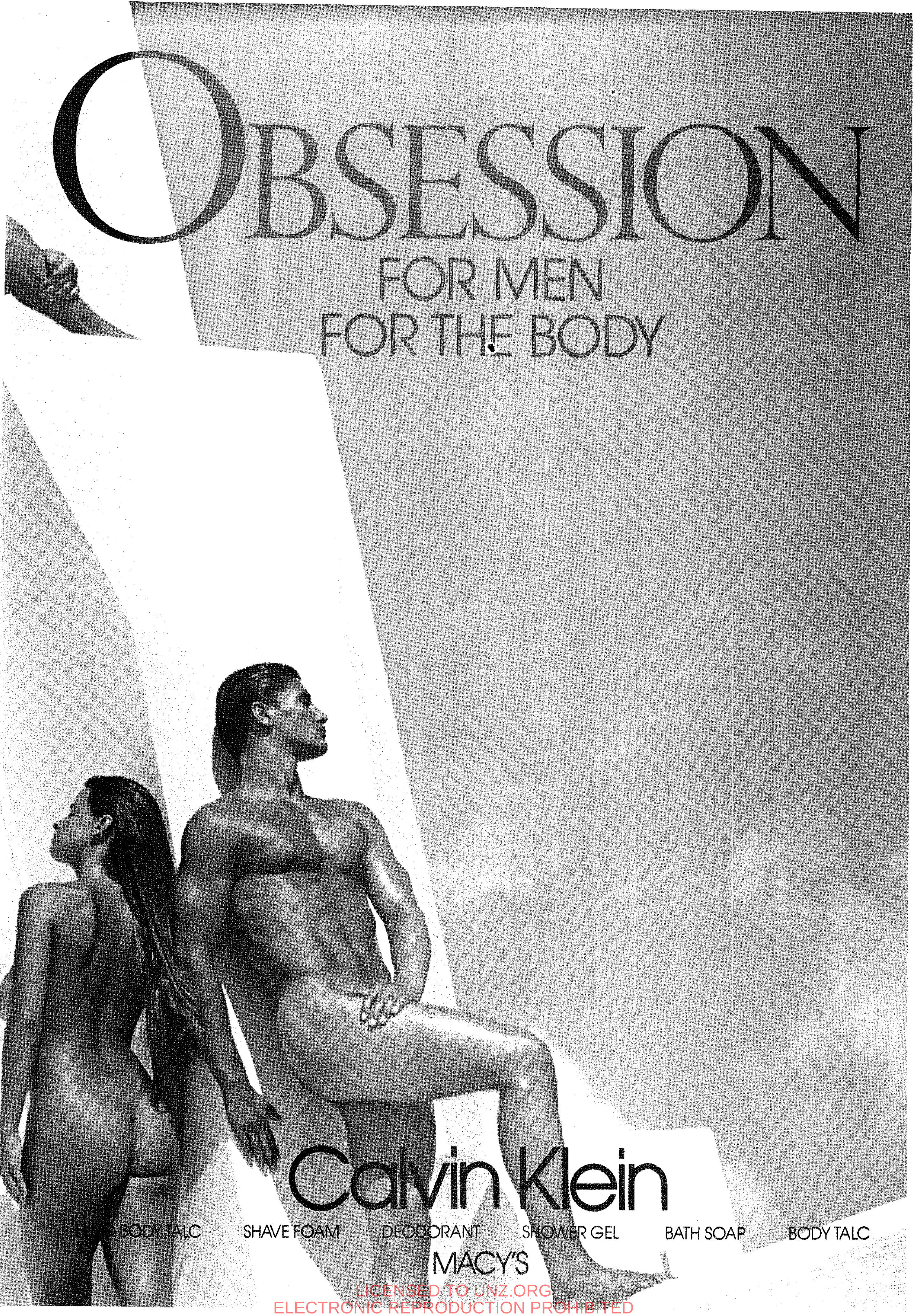
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Low-goal polo is as fast as the horses; high-goal polo is as fast as the ball. Translation: Low-goal players ride in packs, chasing the ball; high-goal players spread out and keep the ball moving sharply up and down the field, with booming shots and passes.

While you're allowed to ride or bump an opponent off the ball, you must do it at an angle and a speed that do not endanger the horses or the riders. If the contact is too rough, you'll be called for a foul.

There are two umpires riding mounts on the polo field during a match, and a referee (or "third man") on the sideline to settle disputed calls. Since such disputes are not uncommon, a great deal is left to the discretion of the referee. "In polo, it's not like tennis, where the ball is either out or in," says Ami Shinitzky. "It's very often a judgment call."

Like players, umpires must keep close tabs on the line of the ball, so that they can tell when a player crosses it. They must also decide when crossing the line is dangerous, hence deserving of a penalty, and when it is safe. That, in turn, depends upon how fast the horses are going and how close they are to one another. Likewise, in the case of a ride-off, the umpire must decide if the contact is dangerous to horses and players.

These judgment calls rarely provoke the sort of heated argument between umpires and players that is common in other sports. In part, that's a credit to the tradition of sportsmanship that polo still maintains. But USPA rules prohibit badgering of the umpires for a very practical reason: The umpires, usually experienced players themselves, often work for nothing, and it's difficult to find qualified ones.

PENALTIES

When a player does break the rules, penalties often are severe. In a close game, they may be sufficient to turn the tide of battle. The harshest penalty—penalty 1—awards a free goal to the opposing team. The mildest—penalty 5—awards possession of the ball to the opposing team at midfield. Penalties 2, 3, and 4 award the opposing team a free shot at the goal from 30, 40, and 60 yards, respectively.

The same type of infraction—crossing the line of the ball, for example—may incur different penalties in different situations. The severity of the penalty depends upon how much danger the infraction creates and where it occurs on the field. For example, umpires might invoke penalty 1 against a team if one of its players crosses the line of the ball and collides with an opponent who seems about to score. But if a player commits the infraction near his own goal, his penalty probably will be less severe.

In general, action on the polo field is continuous until a penalty is called, or the ball goes out of bounds, or a team scores a goal. If the ball goes over the sideline boundary, the two teams line up at the point where the ball went out, perpendicular to the sideline and facing the umpire, who tosses the ball between them. This is called a throw-in. There is also a throw-in at the start of each chukker and after a team scores. After a score, teams switch goals.

If a team drives the ball out of bounds over the backline behind its opposition's goal, the opposition is awarded a free hit from behind the backline. If a team drives the ball out behind its own goal, the opposition is awarded a safety (also called penalty 6)—a free shot at the goal from 60 yards.

The game clock also stops if a horse falls. Play is resumed with a throw-in from the sideline near where the ball was when the whistle blew. The clock may or may not stop when a player is unseated from his mount—a common occurrence. "Play continues if the player on the ground clearly is safe," says Michael Levin. "But if seven players are riding toward him, the umpire will stop play."

Puffy Eyes. Crow's Feet. Help is in sight!

Eyes talk. Don't let them tell… they speak without words, too often revealing the secret of your age. It's no wonder as delicate eye contours face constant aggressions. Even the most innocent expressions—including squinting, blinking, and smiling—take a toll. Stress and fatigue, application and removal of eye makeup, all add their own damaging effects. The need for special attention becomes clearly evident—visibly urgent!

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RATING THE PLAYERS

The same rules apply to any match, but the nature of the sport changes considerably from game to game—depending upon the players who take the field. The better the players, the faster the polo.

High ratings are tough to come by. For example, it takes a very strong player to achieve a rating of 4 or 5. And to polo fans, there is something godlike about a player who rates a 10.

Although wealthy amateurs like Pete Bostwick, Winston Guest, and Tommy Hitchcock Jr. once played the best polo in the world, professional players now hold the highest ratings. Few amateurs ever gain a rating of 3, and only a handful are rated at 5 or 6.

Since a polo match may include professionals and amateurs of different ratings on each side, the USPA has established procedures to ensure that opposing teams are evenly matched. Each team has a handicap, equal to the sum of the handicaps of its four players—that is, a team with two 5-goalers and two 1-goalers has a 12 handicap. Most tournaments are limited to teams with handicaps that fall within a set range. For example, a "low-goal" tournament might include teams rated between 4 and 8. A "medium-goal" tournament might call for a team handicap in the range of 12 to 16 goals. A "high-goal" tournament might include only teams with handicaps that fall between 22 and 26.

> Polo is one of the few sports where an amateur can play with the top players in the world. Ambitious amateurs find that they can contribute on the field, even when they're playing with and against the world's best.

If opposing teams have different handicaps, the lower-rated team is awarded points before play begins. For example, if a 22-goal team faces a 24-goal team, the 22-goal team is awarded 2 points at the outset of the match.

So-called open polo matches often have a 26-goal maximum. But in true open polo, there is no restriction on a team's handicap, and neither team is awarded goals before play begins. Conceivably, a team could field four 10-goal players for an open match, for a team handicap of 40. In the Americas' Cadillac Polo Championship, the only true open polo played in North America, the opposing teams come close to that ideal: Argentina's team rates a 39-goal handicap; the North Americans field a 35-goal team.

Low-goal polo offers most amateur players all of the challenges and excitement they require from a sport. But for the greatest challenges and the biggest rewards, both players and spectators turn to high-goal polo, where team handicaps usually exceed 20 goals and the pace is fastest.

There's a saying when it comes to the game: Low-goal polo is as fast as the horses; *high-goal polo is as fast as the ball.* Translation: Low-goal players ride in packs, chasing the ball; high-goal players spread out and keep the ball moving sharply up and down the field, with booming shots and passes.

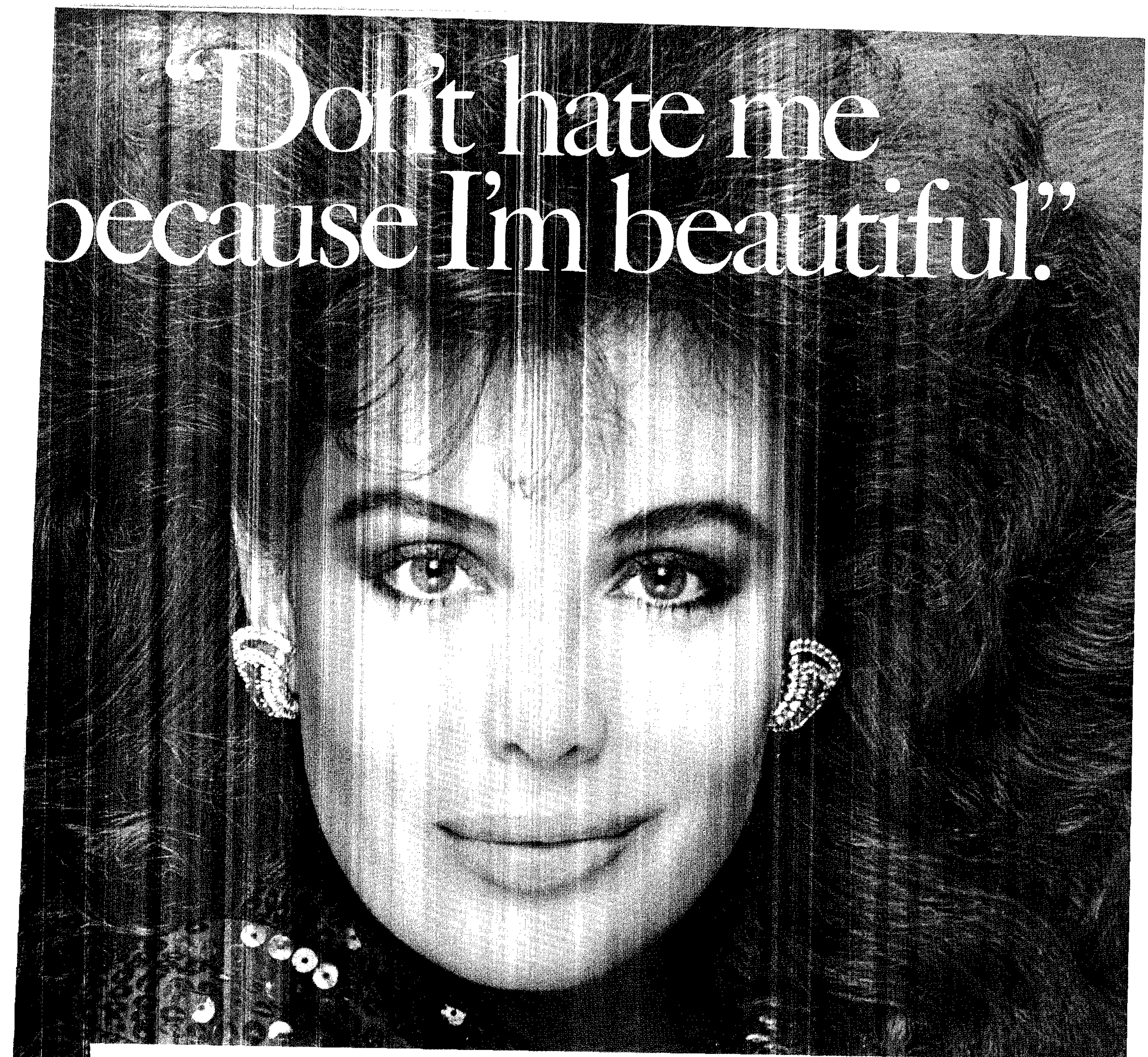
High-goal polo is a beautiful sight to even the casual observer, but you'll get the most out of a high-goal match if you make a serious effort to appreciate the skills that top players bring to their game. The display of talent is dazzling, particularly if you know what to look for.

Apart from requiring spectacular horsemanship and hand-eye coordination, high-goal polo demands that a player work as part of a team. "It's not just four guys on a side running around chasing the ball," says Michael Shure.

But in polo, teamwork takes place in the face of considerable obstacles. Few top polo players have the luxury of playing with the same teammates for more than a couple of months at a time. Most professional players are free-lancers, employed by different patrons and sponsors to play for different teams during the course of a year. For example, a top pro may spend January through April playing for a corporate team in Palm Beach, move on to England or Connecticut to play for a private patron in June and July, spend August in Saratoga, September in Greenwich, and then head to Argentina for the Argentine Open.

TEAM POSITIONS

The roles assigned to the players on a team provide the game with much of its structure. Each player has a position—the positions are labeled by number, from 1 to 4—and each position has its duties. Try to observe how each player covers a man on the opposing



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Horsemanship in polo calls for a player to guide his horse through a series of high-speed acrobatics—abrupt stops and starts, sharp turns, split-second reactions, and contact with other horses—while still remaining in the saddle.

side. "The game is really man-to-man," says Michael Levin. "The players shouldn't be all bunched up; in high-goal polo you'll see a series of [opposing] pairs moving up and down the field." To help you make sense of that spectacle, here's a quick rundown of the positions and how 10-goalers play them.

No. 1: Chiefly an offensive player, also called the forward. You'll often spot him close to the opposition's goal, waiting for a scoring opportunity or a pass from a teammate. The No. 1 must be patient enough to wait for the action to come to him, and quick to recognize and seize a chance to score. Since many of his shots are taken near the opposition's goal, he should be accurate at close range and at awkward angles. He also should be able to control the ball well, so as to keep it in front of the goal whenever possible.

There are times when a No. 1 must play defense. For example, when one of his teammates has a chance to score, watch the No. 1 try to keep his man—the opposing No. 4—out of the play.

No. 2: An aggressive player on offense and defense. He must be well mounted, since he covers the field in both directions. He should be an accurate passer, so that he can feed the ball to his No. 1. And he should be an accurate shot himself. On defense, watch him harass the opposing No. 3.

No. 3: Typically the strongest, most experienced player on his team. On offense, he keeps the ball moving forward, often passing it up to his No. 1 or No. 2 and occasionally taking it to the goal himself. But he cannot neglect his defensive responsibilities—among them the job of guarding the opposing No. 2.

No. 4: Chiefly a defensive player, also known as the back. His first responsibility is to keep opposing No. 1 away from the goal, and cut off passes aimed at the No. 1. enever possible, he lends a hand on ense as well.

In some situations, players temporarily itch positions. That kind of teamwork is rth watching for. For example, if the No. 4 ds himself in a position to move the ball wn the field on offense, he may switch les with his No. 3. In that case, the No. 3 ight fall back to protect his goal. Also, watch r situations where one player sets up a ore for his teammate—as when a player des his opponent off the ball, leaving it free r a teammate behind him.

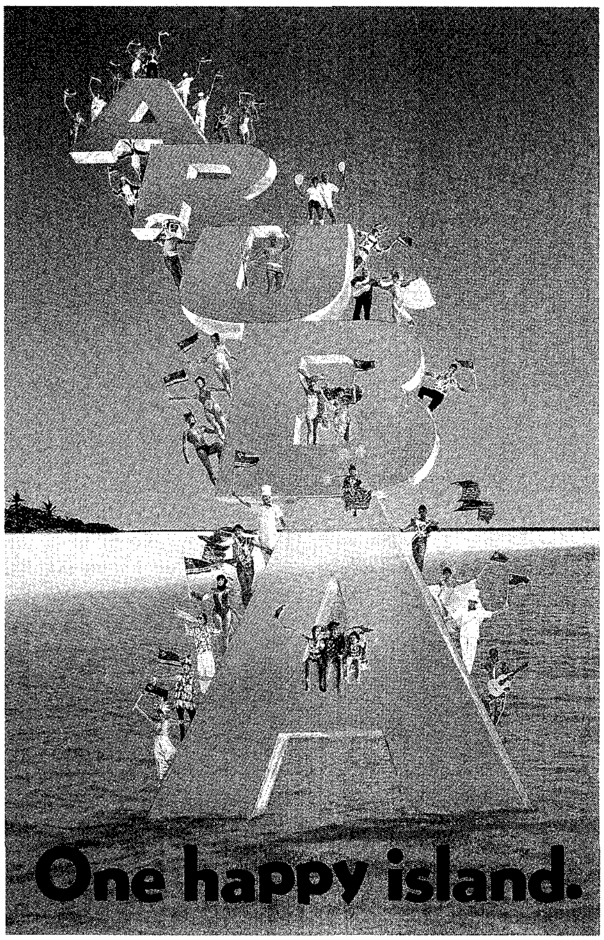
ENTAL POLO

hen polo players talk about "anticipation," ey're referring to an ability to predict how e action on the field will develop—where e ball will go next, how an opponent will espond. A player who can anticipate where e action will move can put himself where he ball is likely to come—and wait for it, ather than chasing the ball around the field. 'It's a big guessing game," says Allan cherer. "If you're right 80 percent of the ime, you'll dominate."

The better a player knows his teammates, he more likely he is to guess right. How far ill my No. 4 player hit the ball in this ituation? Does he expect me to break free for a pass, or should I stay behind him? Each ituation poses such questions, and the best layers know how to answer them. "It's mportant to know the other players," says Scherer. "Say you're the No. 4, and you see your No. 3 taking the ball down the sidelines. Most No. 4's would follow behind him. But you could take your opponents off guard if you break alone down the middle of the field to take a pass. You can do that if you know your teammates."

Without coaching or a stable team identity, how do top players on a team manage to work together as well as they do? In some situations, players communicate on the field with shouted commands. For example, as a player approaches the ball to strike it, he may hear a teammate behind him shout, "Leave it." Presumably, his teammate has a better shot at the ball, or wants him to ride ahead and receive a pass.

The great players develop an instinct of sorts for how a play will unfold, regardless of who is on the field. "A lot of the game is experience," says Scherer. "That's why the best polo players in the world are usually relatively old—from about 28 to 35. No matter how good an athlete you are, you need experience to play your best polo."



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HORSES

Experience isn't enough to make a good polo player. Horsemanship is crucial. "The best players are absolutely first-rate horsemen," says Ami Shinitzky. "When I play with high-goal players, I'm amazed at how they ride their horses. It's something you can never master unless you start as a child."

Horsemanship in polo calls for a player to guide his horse through a series of high-speec acrobatics—involving abrupt stops and starts sharp turns, split-second reactions, and contact with other horses—while still remaining in the saddle. But when the time comes, a player must know how to fall so that his risk of injury is reduced.

The best riders control their mounts without stifling them. They know how to bring out the best in a horse, without letting the worst come to the surface. Shinitzky likes to quote Juan Carlos Harriott, a legendary Argentine player now semi-retired: "Harriott once said that you can love and pamper your ponies all you like, off the field. But on the field, they are soldiers. Expect everything from them."

Players must know their horses and learn how they respond to handling. For example, not every horse can move at top speed for a full seven minutes; some mounts can manage only five minutes of total effort. A rider who neglects to pace such a horse will get left in the dust at a critical moment.

Horsemanship also includes finding ponies that will do the job on a polo field. Even a small difference between two mounts can be telling in a match. "You may see a player perform brilliantly in one chukker and do nothing in the next," says Shinitzky. "It's probably his horses. The second horse may be just a bit worse than the first—maybe it turns in wider circles, or takes a half-second longer to stop, or a split second longer to get moving again. That can make all the difference."

Learning to recognize these subtle differences is part of becoming a good polo player. Many professional players make a job of it, especially the Argentines. They breed and train polo ponies on their ranches in Argentina, and sell them to polo patrons and sponsors. The demand is great. A top-flight pony may fetch $30,000, or even more. Some pros won't part with a favorite horse for any sum—and for good reason. A top player without top horses is no longer a top player. "The quality and the cost of the horses have gone way up," says Peter Orthwein. "To be competitive, you need better horses than you needed five years ago."

Although the rules of polo permit players to ride any sort of horse, high-goal polo requires a horse with the right skills and attitude.

oroughbreds make the best horses for lo. While they require more training than s-spirited breeds, their endurance and ergy make them right for the game.

The ponies must also be agile and tough. ey require balance and quickness for ning, strong bones for contact, and the ng capacity to endure the game's pace. "A ny has to do unnatural things in polo," says lan Scherer. What's more, it must do them the rider's command, and without sitation.

> 'You ride out under a lear sky onto nine acres f billiard-table-green, flat rass, with the prospect of game before you,' says Michael Levin, a 2-goaler. 'It's a special feeling.'

A horse's mental traits matter as much as s physical abilities. Polo calls for a cool-eaded mount with an aggressive streak—a orse that will enjoy the game without getting arried away. "The horse must be able to entally accept the game," says Scherer. Many Thoroughbreds get so excited that hey blow their minds."

THE MALLET

et's say our player has done everything right. e's bought the right horses, he rides well, e's managed to get to the ball. Now he must it the thing.

He can choose from a repertoire of standard shots, with odd-sounding names. You'll hear the announcer at a match praise a layer's "wonderful off-side foreshot," for example. So how will the player hit the ball?

That depends on where the ball is and where he wants it to go. A "foreshot" will knock the ball forward. That's good, if the player is facing his opposition's goal. But what if he is chasing the ball down as it heads for his own goal? In that case, he'll hit a "backshot," to knock the ball in the other direction.

Shots are also labeled according to whether they are hit on the right or left side of the player's mount. An "off-side" shot is on the right side; a "near-side" shot is on the left side. Hence, a near-side backshot calls for a player who is riding in one direction to reach over to his left side and whack the ball in the other direction.

How tough is it to make that shot? George

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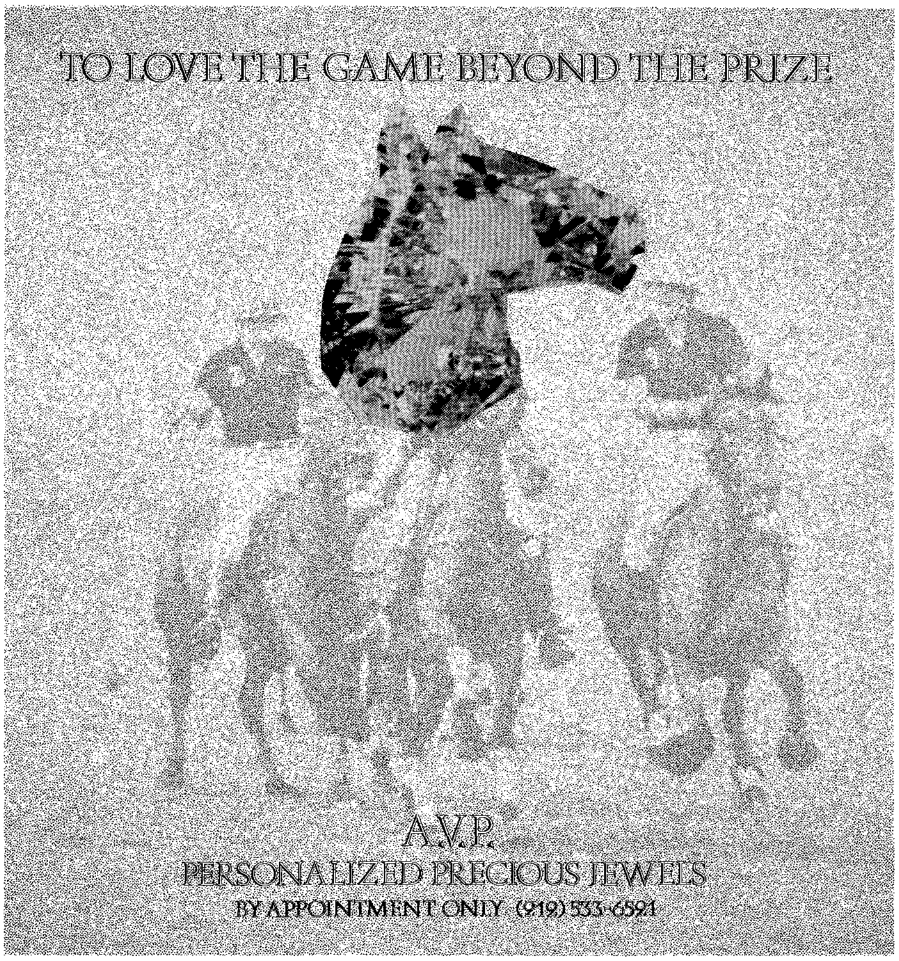
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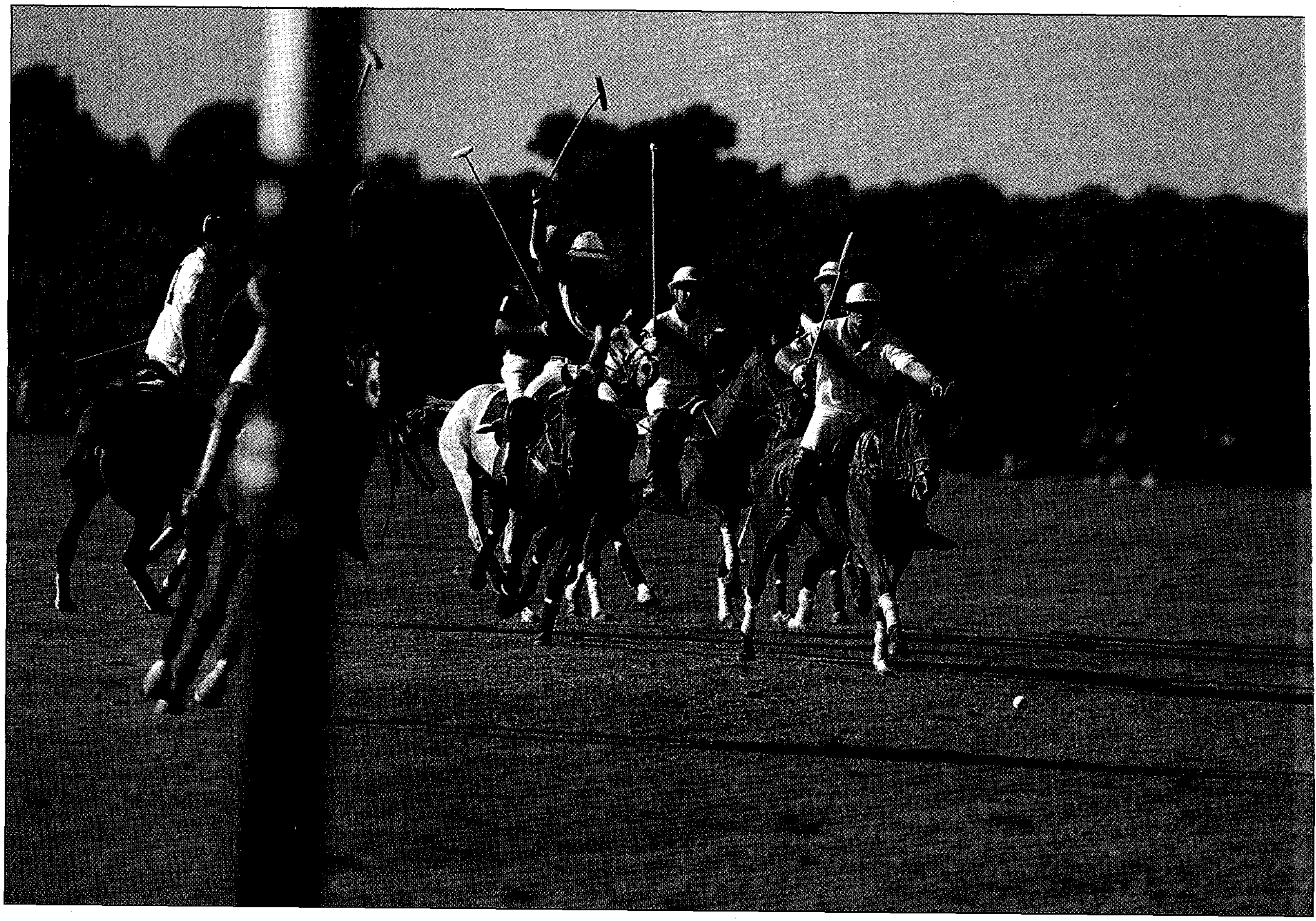


Haas, chairman of the Polo Training Foundation, compares it with hitting a golf ball. "In golf, the ball is still, you're standing still, and nobody is trying to bother you. Your eyes are about 65 inches away from the ball. In polo, the ball is moving, you're moving, your horse is moving, and people are trying to knock you away from the ball, which is 80 or 90 inches away from your eyes." That's not to say that hitting a golf ball properly is easy; that is to say that hitting a polo ball is extremely difficult.

There is at least one way to reduce the difficulty. "Using the mallet is a lot easier if you ride the horse to the ball properly," says Peter Orthwein. "When you have to reach way over to get at the ball, it's considerably harder to hit it well."

Polo players also use their mallets to get the ball clear for a harder stroke, or to set up a teammate to whack it a good one. With a "neckshot," a player taps the ball from under his horse's neck; with a "tailshot," he taps it out from behind the horse.

Keep an eye out for how different players rely on different shots. For example, the No. 1 uses foreshots most frequently, since he is headed toward the opposition's goal. But he also uses neckshots and "bellyshots," to keep the ball in front of the goal at a good angle for shooting. The No. 4 relies mostly on backshots, to knock the ball away from his goal. The players in the middle, the No. 2 and No. 3, are more likely to draw on their entire repertoire of shots, as the situation on the field changes. "A strong player can hit the ball anywhere, anyhow," says Allan Scherer. "He can hit the ball at all sorts of angles and make it go somewhere."

PLAYING THE GAME

Although watching polo is a thrill in itself, some people insist on playing the game. How much does it cost? "It's an expensive game, but the cost depends on how you play it," says Ed Bernard, chairman of the club-polo committee of the USPA. "You can spend a million dollars a year, if you want to. But if you have some horses and you like to ride, you can play and it won't cost you much."

"Some players buy a couple of older polo ponies, or train green, unschooled horses in their backyard, and play at a local field," says Ami Shinitzky. "Not everyone who plays polo does it on a large budget." Still, if you're an urbanite, you probably will have to bite the bullet and come up with $30,000 or so to start.

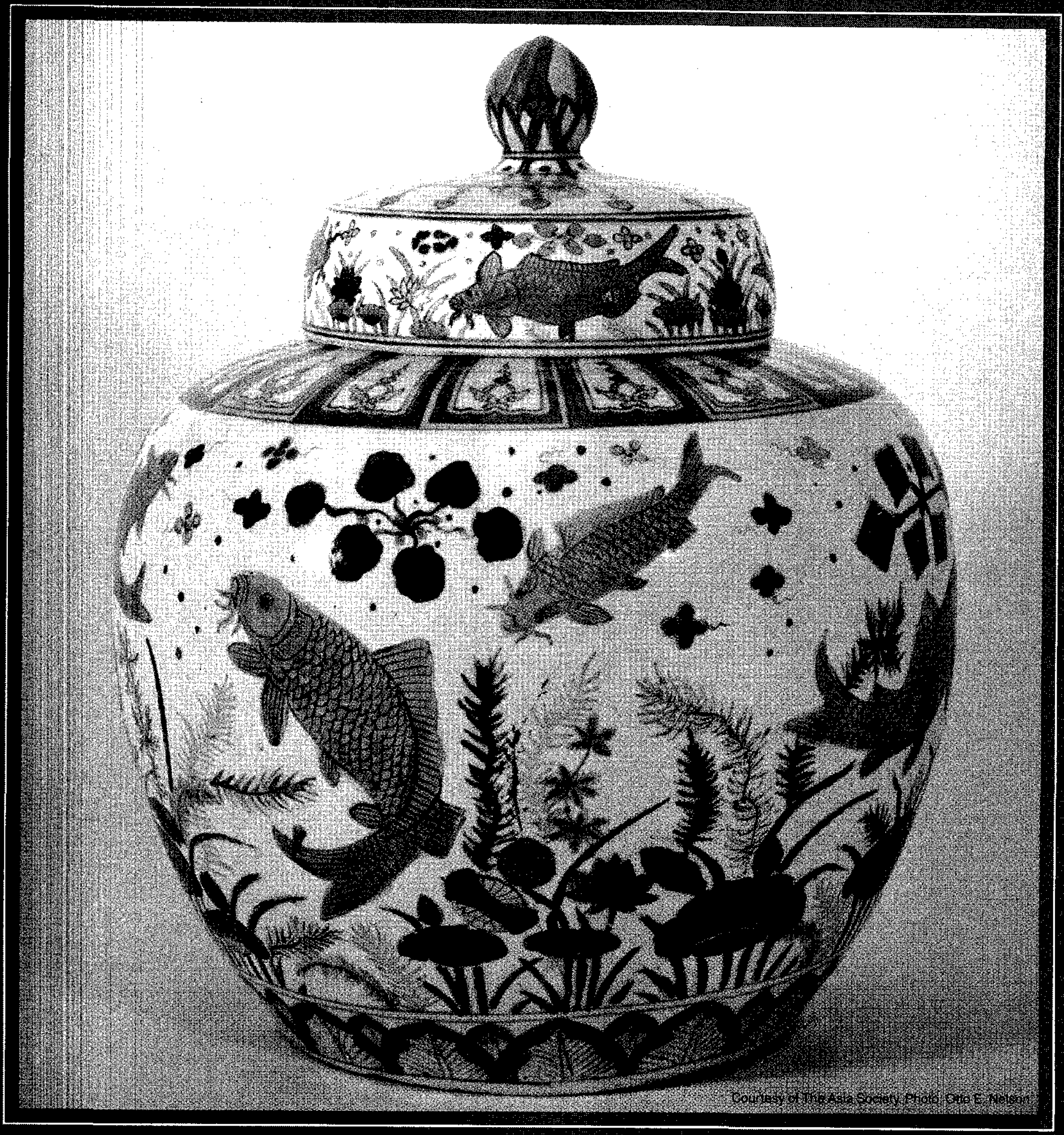
You say you're willing and able? Easy, now. "Polo is very addictive," cautions Allan Scherer. "You might start out saying you'll have two horses. In two years, you have six horses and a pro, and you're in debt up to your ears."

WHAT NEXT?

Polo's recent growth in this country has been extraordinary. Over 100 new polo clubs have registered with the USPA in the last seven years. The ranks of USPA-registered players have increased 60 percent since 1980, and some enthusiasts expect the number of polo players to triple by the end of the decade.

It may take a little longer. The image that sets polo apart from other sports has also limited the game's appeal—unjustly. "There is a certain paradox about polo," says Ami Shinitzky. "It's as American as any sport you can think of; it has all of the elements that Americans like. It's in the best tradition of cowboys and rodeos. Yet people judge it as inaccessible. It has connotations of aristocracy and royalty. People judge polo on its image and not on its merits."

That should change as the public comes to realize that the sport demands tremendous athletic ability. For now, polo is found on the society pages. It belongs on the sports pages.



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THE GREEN LEAVES OF SUMMER

Le Palmier's chef, David Shack, is so crazy about the pungent flavor of fresh coriander (cilantro) that he wants to try it every way. "I'd tasted it in Indian condiments and Mexican salsas," he says, "but it was always an accent, not a dish unto itself. I was never getting enough of it. So one day, I thought, Why not make coriander the main event? Why not a coriander soup?"

That soup is a triumph. It has a mellow bite and makes a luxurious beginning for a summer lunch or an autumn dinner. "I wanted to tame the wild side of the coriander, yet not diminish it," says Shack. Actually, he has glorified it.

—Barbara Costikyan

DAVID SHACK'S FRESH-CORIANDER SOUP

1 cup chopped celery (tender inner stalks)
1 cup chopped onion
1 tablespoon grated fresh ginger
2 small cloves garlic, peeled and lightly crushed
2 tablespoons butter
2 tablespoons olive oil
3 cups chicken stock
1 quart heavy cream
1 ounce fresh coriander leaves, plus a few extra, chopped, for garnish
Salt and freshly ground white pepper

Slowly cook celery, onion, ginger, and garlic in butter and oil until soft, 6 to 7 minutes. Add stock, and bring to a boil. Reduce heat, and simmer for 10 minutes. Add cream, and simmer until reduced by about one quarter, 20 to 25 minutes.

Remove from heat, and stir in coriander leaves. Purée in food processor, and season to taste. Reheat soup, ladle into heated dishes, and garnish with chopped coriander. (This soup is best when prepared a day ahead, refrigerated overnight, and reheated.) Serves 6 to 8.

STYLIST: GILLIAN DUFFY

Illustration by

PHOTOGRAPH BY BRIAN HAGIWARA

BEST BETS

At summer's close, Bloomingdale's throws a sunny celebration.

By Corky Pollan

On September 17, Bloomingdale's takes off on a seven-week Mediterranean odyssey: The tastes and textures of seven countries—Greece, France, Israel, Italy, Morocco, Spain, and Turkey—will fill the store, from savory spices to elegant silver, from supple leather goods to intricately woven rugs.

Italian dark-green glass vase is $45 on the sixth floor ◆ From Italy, hand-painted pottery with a traditional hazelnut glaze: The eighteen-inch bowl is $85, the nineteen-inch round platter is $65, the fourteen-inch, four-handled bean pot (with cover) is $45, and the wood-handled ladle is $24, on the sixth floor ◆ Sardinian ewe's-milk cheeses are $6.50 a pound, or about $25 to $45 for a four- to seven-pound wheel in a straw basket, in Delicacies ◆ Turkish zigzag-pattern Anadol scatter rug is $299 on the eighth floor ◆ From France, Christofle Talisman silver-plated coffeepot is $675, and sugar bowl and creamer are $300, on the sixth floor ◆ Large one-of-a-kind, handmade Moroccan bone-and-nickel jewel box is $485 on the sixth floor ◆ Italian sixteen-inch burled-porcelain column lamp is $289 on the fifth floor ◆ Spanish burled-porcelain urn is $225 on the sixth floor ◆ From Italy, Mali Parmi of Padova suede pouch and zippered suede tote, both with braided suede ornaments, are $395 each in the Arcade ◆ From France, Scooter brass choker with green patina is $95, and hobnail hoop earrings are $60, in the Arcade ◆ Italian carved walnut footstool upholstered with a Turkish kilim is $295 on the fifth floor ◆ Small one-of-a-kind, handmade Moroccan bone-and-nickel jewel box is $265 on the sixth floor ◆ Terra-cotta pot filled with assorted herbs, including marjoram, basil, mint, and sage, is $3.95, and terra-cotta jar filled with Sardinian saffron is $7.95, in Delicacies.

PHOTOGRAPH BY BRIAN HAGIWARA

Music/Peter G. Davis

THE SHADOW GLOWS

> “. . .This is the sort of *Desert Song* in which the stars twinkle on cue whenever our swashbuckling hero sings the seductive title tune. . .”

WHO WAS THAT MASKED MAN?: *Fun and games in City Opera's Romberg romp.*

UP TO NOW, THE CITY OPERA'S FORAYS into old-time operetta have been flat, charmless affairs, as if the company could never quite decide what to make of these creaky but still hummable period pieces. I expected little more from the new production of Romberg's **The Desert Song**, but was pleasantly surprised. The show has spirit and character, and the performers, for once, seem delighted to be onstage rather than looking bored, foolish, or vaguely embarrassed.

For this we can thank Robert Johanson, whose production wittily conjures up all the glamorous, romantic fantasies people in the 1930s must have entertained about mysterious Moroccan deserts. This is the sort of *Desert Song* in which a deadpan reading of a line like “You must be the Red Shadow” can get a laugh, and stars on a painted backdrop twinkle on cue whenever our swashbuckling hero—a shameless amalgam of Valentino, Lawrence of Arabia, and Beau Geste—serenades Margot with the seductive title tune. And somehow you just know that, sooner or later, the impetuous Red Shadow will sweep Margot up and carry her off into the beckoning desert, filmy white scarf trailing limply behind. Johanson teases the piece but he does so affectionately and without condescension, providing enough spicy invention to keep the action moving and audiences curious about what will happen next.

The cast was apparently chosen more for dramatic presence and physical type than for vocal allure; perhaps it's just as well—a Romberg operetta today can hardly be expected to survive on voice alone. Richard White as the wimpy Pierre, alias the dashing Red Shadow, and Linda Michele as the beauteous Margot Bonvalet sing only passably, but they are comfortable with the piece and relish every corny moment. They also look smashing, just like real movie stars used to. Philip William McKinley (Benny) and Lillian Graff (Susan) play the comic couple, and their uninhibited vaudeville shtick pays worthy homage to Eddie Cantor and Fanny Brice. Even Michael Anania's colorful sheikh-of-Araby sets are happy inspirations straight from Hollywood's back lots. *The Desert Song* is a funny and lovable show—maybe the City Opera is getting the hang of these things.

IMAGINATIVE, USEFUL, AND ALWAYS good to hear, some of the best classical records ever made in this country were released by **Nonesuch** during the 1970s. Teresa Sterne produced them all single-handedly, and as long as the corporate powers that be allowed her to get away with it, she greatly enriched America's musical life. Nonesuch is run differently today, but the label continues to pursue civilized and principled artistic policies and the current management has invited Sterne back to prepare her greatest hits for re-issue on compact discs. Nine CDs have just appeared, and the music sounds better than ever in its new format.

Exploration of America's past was a Nonesuch specialty fifteen years ago—few record companies had the knack to make these nostalgic trips so pleasurable and instructive. When putting a record project together, Sterne was always guided by love and respect—for the music, the artists, and the listener—as well as by a fierce determination to get the job done right. Even at that, I remember wondering back in 1973 why any classical label would bother recording a bunch of Stephen Foster songs. The answer was clear the moment Jan DeGaetani's limpid mezzo caressed “Jeanie With the Light Brown Hair” and Leslie Guinn's mellow baritone promised us that “There's a Good Time Coming.” There is indeed: Here are 23 Foster songs made fresh and new once again, probably sounding much as they did in a typical American household over a century ago, sung with honest sentiment and accompanied by a piano or melodeon of the period, occasionally spiced by a flute, violin, or keyed bugle. The fourteen songs from the original LP with nine more from its sequel are now on CD (79158-2), and they are irresistible. Treat yourself.

Another Nonesuch revelation was *After the Ball,* fourteen turn-of-the-century hit tunes sung by Joan Morris with William Bolcom at the piano. This was the couple's debut recital, and it set the tone for all the treasurable discs that followed: America's classic theater, cabaret, and pop songs lovingly restored to their original musical context and performed with incomparable verve and grace. Six numbers from the pair's second Nonesuch album, *Vaudeville,* fill out this indispensable CD (79148-2).

Even concert pianists program Scott Joplin's rags nowadays, but in 1970, when Joshua Rifkin recorded a selection for Nonesuch, they were considered arcane relics of Americana that would be of interest only to ethnomusicologists. What happened next surprised even Rifkin. His first record launched a wholesale ragtime revival, but few of the other

Photograph by Martha Swope Associates/Carol Rosegg.

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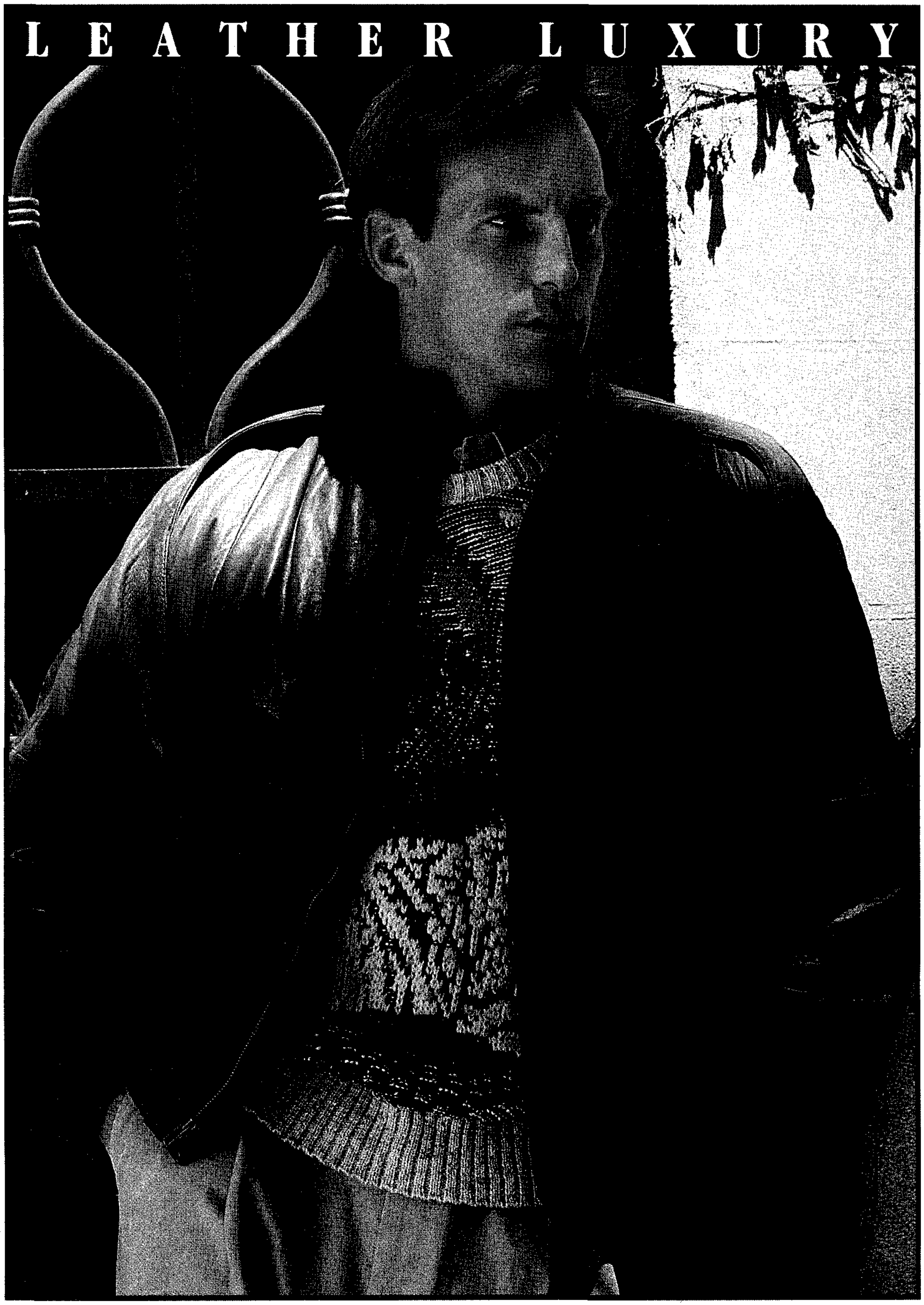

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pianists who followed his example wer able to infuse Joplin's infectious musi with such a seductive lilt. The three original LPs contained eight rags apiece—jus about the right amount for continuou listening—but the generously filled C (79159-2) accommodates seventeen. Tha may be too much ragtime joy for anyon to absorb comfortably in one sitting, bu the disc is a grand bargain and ideal fo random sampling.

A second high priority with Nonesuch was, and continues to be, contemporary music. Sterne's interests in this area centered almost exclusively on composers of the so-called East Coast academic establishment, and she was criticized for that. The focus may have been a bit narrow, but it was still wide enough to produce some wonderful records, two of them now transferred to CD. One is an unashamed sonic spectacular that features the New Jersey Percussion Ensemble making fabulous music with its awesome arsenal of instruments (79150-2), and the other couples two of George Crumb's most atmospheric scores, *Ancient Voices of Children* and *Music for a Summer Evening: Makrokosmos III* (79149-2).

A third Nonesuch mandate was to document the performances of important artists who never attracted the attention of major record companies. Paul Jacobs heads an imposing list, and the fifteen albums he made for Nonesuch form the legacy of this great pianist, who died four years ago of AIDS. All of his discs will be re-issued on CD eventually, but meanwhile the Debussy Etudes can be savored on 79161-2. Severe abstractions to some, these scores struck Jacobs as twelve keenly articulated, stabbingly beautiful musical statements, and that is how he makes us hear them. The first release of Debussy's *En Blanc et Noir* for two pianos is included as a precious bonus, recorded live by Jacobs and Gilbert Kalish at the 1982 Ojai Festival. Jacobs's own valuable commentaries on the music are also here along with tributes to the pianist from Kalish, Sterne, Pierre Boulez, Elliott Carter, William Bolcom, Ned Rorem, David Hamilton, and Richard Dyer. This is a labor of love, exactly what a record should always be.

THE **Academy Book Store,** AT 10 WEST 18th Street, recently acquired a fabulous private record collection of over 20,000 discs, heavy on long-vanished opera sets and vocal recitals from the early days of LP and rarities from Russia, most everything in mint condition. Hurry on down. Collections of this quality are seldom up for sale in New York, and such treasures as Cesare Valletti's RCA recitals, Germaine Feraldy's *Manon,* Zinka Milanov singing German and Yugoslavian songs, and Galina Vishnevskaya's *Fidelio* are unlikely to pass this way again. ■

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WITHOUT A WHISPER OF DOUBT

> "...There's something dumb about *Hamburger Hill.* It aims at the wrong targets; it fails to make the vital connections..."

AT DUSK, AS A HEAVY MIST RISES OFF THE valley, dark, bottle-nosed helicopters fly across green mountains into the distance. **Hamburger Hill,** a somber and bitter new Vietnam combat movie directed by John Irvin, doesn't look like any other film made about the war. Irvin and his cinematographer, Peter MacDonald, avoid the familiar rich greens and loamy reddish browns. Even though the movie, like *Apocalypse Now* and *Platoon,* was shot in the Philippine jungle, the color is much drier than usual—desaturated and grayed out, almost as if a residue of ash had settled on everything. *Hamburger Hill* has a death pallor. The movie goes so far into death—memorializing the war's casualties and charging everyone else with indifference—that it becomes a little insane. Accusations of betrayal gather behind the tones of mourning.

It's May 1969, and a squad of fourteen men—a unit of the Army's 101st Airborne Division—repeatedly assaults a hill defended in strength by North Vietnamese Army regulars. The battle rages for ten days, and most of the men die before we quite get to know who they are. The impersonality is abetted by the filmmakers' having cast unfamiliar young actors who look and sound very much alike. They all speak a nearly impenetrable deep-in-Vietnam jargon, half technobabble, half profane racist patter. The jargon, however, has some grit and humor; it's nothing like the phony "raw" gibberish that screenwriter Jim Carabatsos worked out for Clint Eastwood in *Heartbreak Ridge.* This time, amid much that is sour and self-serving, Carabatsos achieves something genuine—the color and feeling of desperation; the anguish of a strained, overburdened grief.

The movie is composed of flowing vignettes and furious, messy battle scenes rather than clearly blocked-out episodes: Men sit around and rap, fight, then talk some more. There's no fable here, just endless suffering and heroism. Men go up the hill and die. What the filmmakers are saying, I think, is that war shreds "story," that only the moment matters—the moment defined by incoming fire and the soldiers' consciousness of fear, rage, and relief.

Irvin, who shot documentary footage in Vietnam before becoming a feature director (*The Dogs of War, Turtle Diary*), has produced battle scenes that are among the most cruel, exciting, and tragic yet to come out of the war. On the other hand, some of the nattering talk is barely intelligible to us—it's grunt talk—and we get the feeling that the filmmakers are too protective of the men to make it intelligible. *Hamburger Hill* displays unlimited pride in the soldiers who went to Vietnam and an acrid contempt for everyone who stayed home.

In the beginning, behind the lines, the men rest and get themselves ready, visiting Vietnamese whores in a makeshift jungle brothel, wrangling with one another over nothing. The whites and blacks, rubbing against each other's tastes and anxieties, work up a terrific friction, which mostly spends itself in insults. From the rubble of half-spoken sentences, two principal characters emerge: Doc, the company medic, and Frantz, an exhausted young sergeant. Dylan McDermott plays Sergeant Frantz with an ill-tempered, jowly, I've-seen-everything expression and a mixture of disgust and brutal rage that reminded me of Robert Mitchum's classic work in *The Story of G.I. Joe.* And, in an astonishingly lyrical performance—huge donkey grin, wailing, high-pitched voice—a black actor named Courtney Vance turns Doc into the character with the greatest, most complex humanity. Without him, the movie would have been just too stonily resolute to bear.

VICTIMS: *Courtney Vance (left), Dylan McDermott, and (background) Michael Boatman.*

Ordered to attack the hill, the men are told nothing of the reason, and neither is the audience. We don't know if the hill has any strategic importance, or even where we are in the geography of Vietnam. We don't know why so many men are sacrificed, day after day, for this anonymous goal. Could the army go around the hill, isolate it, and cut it off? No one asks. The men attack the hill because they are told to. *Hamburger Hill* is about the glory of unquestioning devotion. The filmmakers won't raise the possibility that the battle is stupid or that the war is hopeless, the sacrifice futile. Not a whisper of doubt; not a hint. And because of that avoidance, *Hamburger Hill* suffers from an immense displacement.

Carabatsos thinks he's setting us straight. Contradicting most accounts, he shows us good men who don't take drugs and who wouldn't dream of fragging their officers. These men don't hate the Vietnamese—not even the NVA, of whom they speak with weary respect. The movie's anger—loathing, really—is aimed at the peace movement, the liberis, the hippies who mocked the war and he American military.

In a quiet moment, a soldier sitting in he mud tells a long story about beautiful londe hippie girls greeting returning soldiers in Oakland—with bags of excrement. Another soldier, doing an ironic iff on "free love," says of the girls, 'They'll sleep with niggers, spics, Wops, ikes. Everyone . . . but you." The men xperience the sexual contempt of young women as a knife wound. Carabatsos, who served in Vietnam, is saying to us, 'To have put up with the jungle, the enemy, and then, on top of all that, the insults of rinky-dink leftist hippie scum . . . it's too much. These American heroes were made to feel terrible about themselves before they died."

As an old anti-war activist, I have to admit that Carabatsos has something of a point. When the hippies and college leftists started slagging the men in the field—trying to make them feel ashamed of the war and thus refuse to fight it—they made a stupid, malicious mistake. Of all people, liberals should know best that the American working-class boys who got drafted were victims of powerful men making policy. On the other hand, Carabatsos himself should be able to see that part of what the peace movement was ridiculing was the brutal meaninglessness of the slaughter—exactly the meaninglessness revealed in *Hamburger Hill.*

Carabatsos can't make the vital connections. One gets the feeling he thinks it's inspiring that Americans died in the war ignorant of why. In the end, there's something masochistic and dumb about this movie. The men take the hill, suffering casualty after casualty, in order to prove something to themselves. They are proving that they can . . . take the hill. The situation is set up as absurdist tragedy, but the men's actions are treated as brave and noble and nothing else.

The left blundered by going after the wrong targets, but Carabatsos doesn't aim at the right targets, either—he talks as if *hippies* were the threat. He can't come close to asking why so many good men died in Vietnam, so he vents his anguish over the grunts' loneliness (as if no one supported them), and he tries to make everyone who opposed the war feel terrible. But it won't wash, because he can't make the war seem like a good one—not even in his own movie, which turns into the ultimate Vietnam death trip. What I will remember best about *Hamburger Hill* is the deranged realism that the filmmakers and actors bring to some of the scenes—the filth and terror of the battles and Irvin's way of overlapping the dialogue, which brings out the peculiar speeding mental style of men caught between dread and depression. The picture is both impressive and numb-

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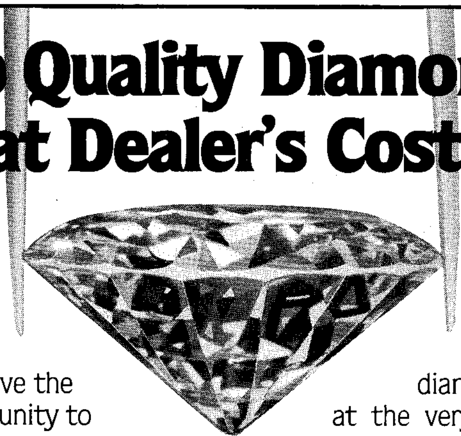

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, both mournful and meanspirited.

LIFE, VIRTUE MAY BE ITS OWN REWARD, t in movies, only talent is its own reard. There are things to admire in the ghly virtuous **Matewan,** John Sayles's rge-scale retelling of a 1920 coal-miners' strike in West Virginia. Haskell exler's darkly blended cinematography beautiful, and I loved the raw look of e ramshackle town, with its featureless ooden restaurant and church. I was so moved by the extraordinary singer azel Dickens, who does three miningwn ballads a cappella in a pure, scaldg voice—the most powerful thing in the ovie. The faces of the players are all onderful, without a conventionally acrish one in the bunch. For instance, hris Cooper, as the labor leader Joe enehan, has a period mug—broad foreead, slightly irregular teeth, heavy nose. e's handsome the way old ballplayers re handsome; he even looks good in one f those workers' caps.

Yet *Matewan's* period authenticity is ore lulling than revelatory. I can see hat Sayles is trying to avoid rhetoric and clichéd, conventionally "rousing" reatment of the subject. But there's no eason to direct the movie in a monoone, or to make every scene play at the ame length and pitch of intensity. *Mate- van* is so honorable it never comes alive. ayles assembles all the principal players—miners, idealistic labor organizer, black and Italian scabs who join the strike, vicious company thugs—and then he lets them sit there, gathering the hard shell of stereotype around them. The only thing I completely enjoyed was Sayles's appearance as a sulfurous Baptist minister giving an anti-union sermon. Tall, with huge, menacing hands and sunken eyes, Sayles has so much more vitality than the other performers that he blows away his own movie.

THE GIGANTIC THEATER CHAIN (AND NAscent film producer) Cineplex Odeon has bought out the leaseholders of the **Regency Theatre,** on Broadway near 67th Street, and has announced its intention to play first-run pictures at the house. This means that still another New York revival house will have disappeared—a particularly painful loss in the case of the Regency, since the theater shows stimulating repertory in generally beautiful prints on a decent-size screen. Why can't Cineplex Odeon continue to run revivals there? The Regency grosses about $19,000 a week and has earned a steady profit for years. Cineplex Odeon could easily run the theater profitably as it is. Having demonstrated that he's a brilliant entrepreneur, Garth Drabinsky, Cineplex's president, now has an unparalleled opportunity to demonstrate that he's a statesman too. Go for it, Garth! ▬

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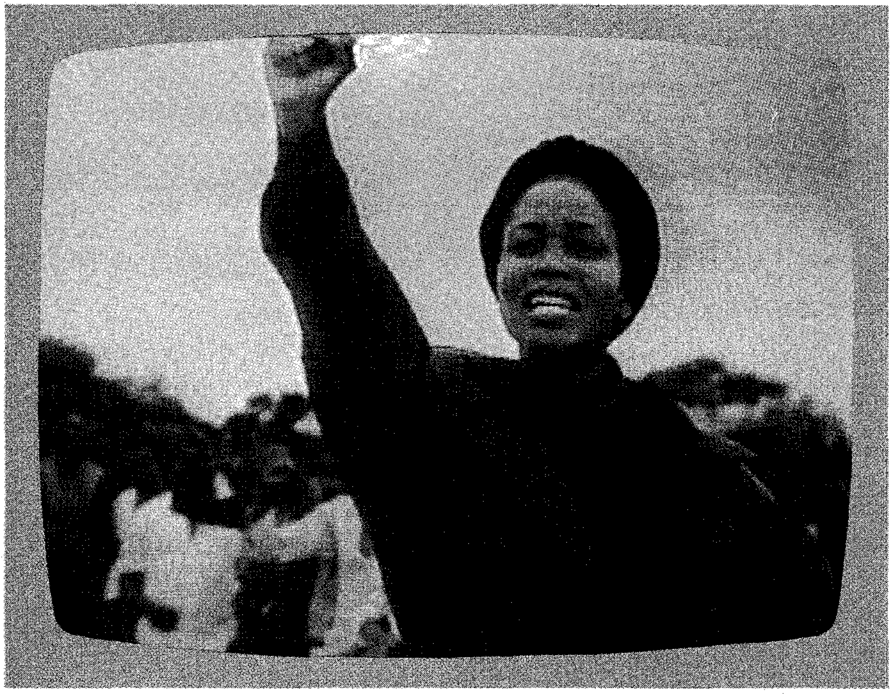

LETDOWN: *Intelligent Alfre Woodard, playing Winnie Mandela, isn't given enough to say.*

HERO WORSHIP IS HARD WORK, AND EVEN harder art, unless your business happens to be dioramas or iconostases. I'm prepared, even eager, to admire Nelson and Winnie Mandela, who have made life so difficult for the diamond-grubbing crackers of white South Africa; and the same goes for Pope John XXIII, who dragged his church kicking and scheming into the twentieth century, where it had to think about poor people and hydrogen bombs. But if these heroes are to be repackaged for television—however scrupulous the script and ingratiating the performers—we're entitled to something more complicated than a competent magazine article.

Mandela (Sunday, September 20; 8 to 10:16 P.M.; HBO) labors for our love, and we root for it. We root for it because, of course, apartheid is odious, but also because Alfre Woodard plays Winnie Mandela, the shy social worker who found her courage, her voice, and her steely stamina when her husband was sentenced to life imprisonment 23 years ago. A leader as composed and resourceful as Winnie Mandela deserves an actress as graceful and intelligent as Woodard. (If Woodard isn't Emmied next week for her role in *Unnatural Causes,* the Academy has bricks for brains.)

And Woodard delivers as best she can—gawky as a faun when asked to be young and loving; hesitant when first called upon to speak, as if snatching her words like fireflies out of the air; lithe and cunning in action and exile; even matronly in her long green robe and Xhosa headdress. But she isn't given enough to say, any more than Danny Glover as Nelson Mandela is given enough to do. Glover, who was terrific in *Lethal Weapon,* tries hard to breathe fire on the stump and in the courtroom, but half the time he seems just flabbergasted at having been asked to portray a symbol, and the other half he's shut up, like Mandela, in a solitary cell, writing letters and breaking rocks. The revolution goes on without him.

And now it is violent. In 1947, the African National Congress was a Gandhi-like reform movement. But after Sharpeville in 1960—69 dead, 180 wounded, most of the victims shot in the back—an outlawed ANC graduated from passive resistance to self-defense to sabotage. After Soweto in 1976—618 dead, 1,500 wounded, 21,534 arrested, most of them high school students—attacks began on defense installations and the police. *Mandela's* scriptwriter, Ronald Harwood, who wrote *The Dresser* for stage and screen and is South African himself is as conscientious as executive producer Herbert Brodkin. They want us to contemplate the evolving logic of state violence and revolutionary terror. It makes them feel bad—and me too.

Yet the terror in *Mandela,* even in the Technicolors of Zimbabwe, where it was filmed, is too tentative and timid—less affecting than the black-and-white footage we've already seen on the nightly newscasts. The movie is listless when it wants to be sincere, and flat when it should soar, and seems to stand around meaning well and wondering what happened to the poetry and the pain.

THE VATICAN HAD NEVER REALLY WANTed Angelo Roncalli in Rome, which is why the Curia-bashing peasant-pope spent so much time in places like Bulgaria and Istanbul before he finally got there. Then, at 77, he had only 5 years to expand the College of Cardinals, convene an Ecumenical Council, write *Pacem in Terris,* reach out to the Soviet Union and Africa and Latin America and the Jews, read Gogol, meet Jackie, and make the faithful think new thoughts about social justice and overpopulation and the machines of death. He was a revolutionary and a slyboots.

Charles Durning is a good idea for the slyboots in **I Would Be Called John: Pope John XXIII** (Thursday, September 17; 9 to 10:30 P.M.; Channel 13) and a lousy one for the revolutionary. He takes off his glasses, then puts them back on after a twinkle; he stands up, goes to the window, looks at Rome, turns, and sits down again; he sighs, rubs his nose, and shakes his head, which means he's sad. "I do not think they want the next Pope to live too long," he says, and he's probably right, but in real life it wasn't personal; it was a profound disagreement on faith and morals, involving hundreds of millions of people. For 90 minutes, canny Durning chums us. It's Pope John as Casey Stengel, and it's an insult. ■

Photograph by Donal Holway.

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THE LATE CHARLES LUDLAM WAS TO HAVE directed *Titus Andronicus* for Joe Papp in Central Park, and my guess is that Papp’s own staging of **Henry IV, Part One** is intended as an *hommage* to Ludlam’s Theater of the Ridiculous. If so, it is executed with great care and ingenuity. To achieve true ludicrousness, Papp miscast experienced actors or cast green kids with no Shakespearean, or any, training, many also unencumbered by talent. For perfect chaos, the performers (I guess) were not told to be ridiculous, lest they become self-conscious and much less funny.

Next, for more ridiculousness, Papp opted for a Pirandellian concept. An actor comes on and announces that the play will be performed by the Acting Company of the Boar’s Head Tavern, Shakespeare’s Eastcheap hangout, “licensed,” a program note states, “as a theatre.” Modern scholarship has established that, playhouses within the City having been suppressed by 1596, the place where plays were performed was the Boar’s Head Inn near Aldgate; but Ridiculous Theater must ignore such niceties, especially if the concept of a play-within-a-play never resurfaces after this Pappian prologue, except vaguely at the end. Meanwhile, the conceit encourages sloppy staging and atrocious acting, not to mention double casting (even though Papp’s subsidies would allow many more underpaid actors) and poverty-row trappings.

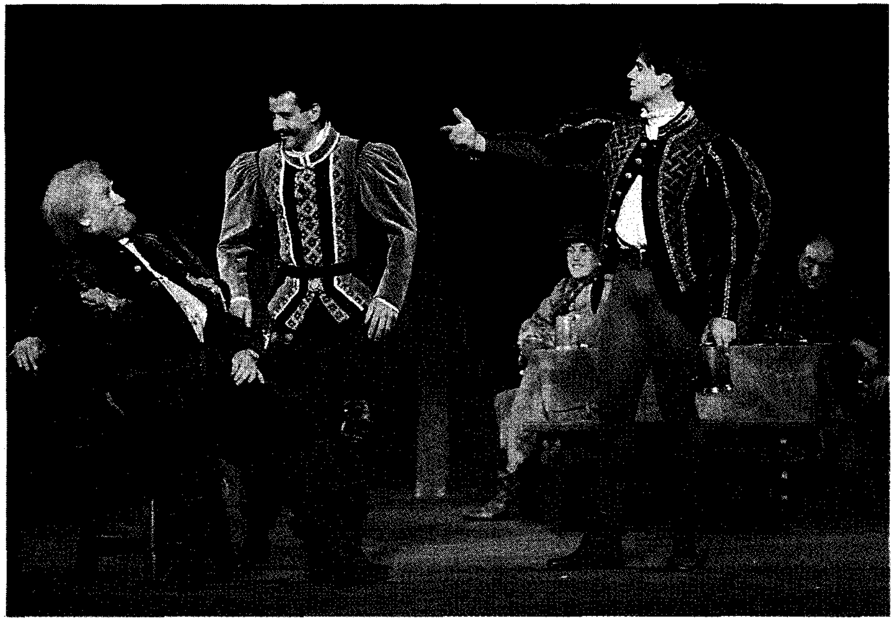
Having battles fought by armies four or five men strong (often the same on both sides) enhances the ludicrous immeasurably, as does a simultaneous soundtrack with the roar of thousands. (Dozens, anyway.) On the track, too, we get the evening’s most satisfying performances: a cock crowing, a dog barking, both unassailably professional. Next, the fight director is (I presume) asked to provide choreographic combats befitting an amateur ballet company in the sticks. The chief feature of every duel is to have the adversaries execute as many pirouettes as possible between blows, and Malcolm Ranson is indeed listed as fight director for the RSC, which must stand for the Rotating Slicers and Choppers, and handily conveys battle sequences staged by Cuisinart.

It must not look, however, as if it were the yuppies against the blacks; thus the latter are cunningly deployed so that a black Sir Walter Blunt is mistaken for the white King, and white Hal should have a black brother, John. Hal is played by a thespian who seems sixteen and gallops through his part weightlessly, as if playing the older brother in *Ah, Wilderness!;* the fierce Hotspur, by perhaps the shortest and spindliest youth in the cast, looking circa fourteen and apparently doing the younger brother in *Ah, Wilderness!,* but as performed at London’s LAMDA, where the actor studied for a year. Lady Percy, his wife, is done by a black actress no doubt instructed to suggest street jive in her speech and Tina Turner in her deportment. Being larger and brawnier than Hotspur, she seems continually to be wrestling him to the ground.

Donald Moffat, an experienced actor entirely unsuited to Falstaff, displays his lean, Cassius-like face above a suitably padded paunch and limbs and offers a preoccupied, profoundly meditative Sir John, perhaps to show that in every fat knight there is a Hamlet aching to get out. It is no less amusing to have Peto look like a big, lumbering yuppie with granny glasses, while Bardolph is turned into a caricature of Mayor Koch, which is the one touch of bad taste in the production. Theresa Merritt, loath to capitalize on her success as Ma Rainey, timorously underplays the similarly conceived Mistress Quickly, the one touch of (misguided) good taste in the production.

Francis, the tavern lad, makes up for this by playing a fat female impersonator, while Poins runs around the bleachers and flashes a cue card reading FRANCIS, soliciting audience participation, to which we respond with vociferous acumen far exceeding that of the actors, who, in true Ridiculous Theater spirit, maintain an impressive level of lethargy. They break out of it only when it’s least proper, as in the great confrontation scene, where the King perches precariously on a table’s edge while Hal revolves with a footstool as if it were a broadsword.

Conservationists will rejoice in the oft-recycled-looking scenery and costumes, especially when, from time to time, they are given rubescent tango illumination. So that the double-cast actors seem equally recycled, they are made to look and act the same in both roles, encouraging further audience participation as we shout “Poins!” when we instantly recognize him in Sir Richard Vernon. The whole thing would have greatly pleased Charles Ludlam and could not offend Shakespeare, who would not for a minute recognize it as his own. ■



SHAKESPIRANDELLO: *Central Park’s version supposedly takes place in the Bard’s hangout.*

Photograph by Martha Swope.

SALES & BARGAINS

Y LEONORE FLEISCHER

SATURDAY'S SILKS

HESE TWO DESIGNERS WORK WITH and-painted silk and are having a studio ale featuring sample dresses and obi ashes by Louise Landry, and silk-covered jewelry and men's ties by Sascha. ascha will make button earrings here in our choice of fabric. Landry's Silksaons washable dresses (sizes S–L, mostly M) include: sailor dresses (sizes S and M), ere $330, now $100; wraparound dresses with fruit design (sizes S and L), were 350, now $120; wraparound sundress ize M), was $390, now $125; drop-waist, -backed dress (size M), was $350, now 120. Also, narrow and wide pieced-silk bis (may be used as scarves), here $30 nd $35, respectively. Leather-backed ilk jewelry by Sascha includes: clip-on arrings, here $12–$50; bracelets, here 25–$125; large barrettes, here $25–$45. Also, ties, here $25–$42. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Landry, 430 West 14th St., Suite 303 (255-2283); Sat. 10 a.m.–6 p.m.; 9/12 only.*

SUNDAY'S SOUNDS

HE STEREO EXCHANGE, WHICH DIScounts new audio equipment and top-quality used equipment, and Stereo Exchange II, which sells only new equipment, are holding a one-day sale. Used audio equipment (with 30-day warranty on parts and labor) includes: pair of Apogee Scintilla full-range ribbon speakers, list $3,995, was $2,600 used, now $1,900; Revox B285 computer-controlled receiver, list $2,500, was $1,500 used, now $1,200; Audio Research D-110B solid-state power amplifier, list $3,250, was $1,250 used, now $900; pair of Sound-Lab A-2X electrostatic speakers, list $2,950, were $1,750 used, now $1,250; Harman Kardon Citation XX 250-w solid-state power amplifier and matching XXP pre-amplifier, list $11,000, were $5,250 used, now $4,000; PS Audio 200C 200-w solid-state power amplifier, list $1,850, was $1,350 used, now $900. New equipment includes: pair of ADS L880 speakers, list $925, were $699, now $550; Proton 830R CD player, list $349, was $325, now $239. A.E., C.B., D.C., Discover, M.C., V. accepted (5 percent surcharge on sale items); checks accepted; all sales final (unless merchandise is de-

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

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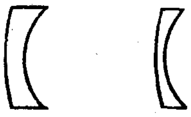

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fective). *Stereo Exchange, 687A Broa way, near 4th St. (505-1111); Stereo E change II, 704 Broadway, near 3rd S third floor (674-3055); Sun. 10 a.m. p.m.; 9/13 only.*

SUNDAY'S FURNISHINGS

THIS SHOWROOM IS HAVING A SEVE hour sale on traditional- and contemp rary-style furniture. In-stock: "foss stone" dining table, was $1,650, now $78 Italian lacquer-and-mahogany bedroo set, was $6,000, now $3,875; Bauhau style leather sofa beds with spring-a mattress, were $1,950, now $1,185; chan ois-finish marble dining table, wa $1,800, now $685; Belgian rosewood 9 in. wall systems, were $4,100, now $2,46 Special order: three-piece rattan sectior al (your choice of frame and finish), wa $3,500, now $1,765; roll-arm section with queen-size sofa bed, was $3,00 now $1,765; top-grain-leather section with Kingsdown sleeper and incline was $7,300, now $3,970; contemporar sofa with love seat (your choice of fabric was $2,300, now $985; Lane Parsons dining chairs (your choice of fabric), wer $325 each, now $169; traditional spring down sofa with love seat (your choice o fabric), was $2,800, now $1,475; eighteenth-century-style mahogany bedroom se with carved beds, was $7,300, now $3,940 Also, Sealy Posturepedic Beekmar queen-size sofa beds, were $950, now $485; gray bird's-eye-maple wall unit with pyramid cabinets, were $2,500, now $1,485; Harden cherry dining-room set was $8,300, now $3,990. Delivery additional. M.C., V. accepted; checks accepted (merchandise held until they clear); all sales final. *Foremost Furniture Showrooms, Inc., 8 West 30th St., tenth floor (889-6347); Sun. 9 a.m.–4 p.m.; 9/13 only.*

AND SUNDAY'S YARNS

HERE'S A SALE ON NEEDLEPOINT CANvases, needlepoint and crewel kits, and yarns. Selected hand-painted canvases by artists Susan Treglown and Theresa Lee, were $25–$200, now $10–$100; other canvases, and needlepoint and crewel kits, now 50 percent off. Yarns, by Brunswick: "Germantown" wool worsted, was $4.70 a 100-g. skein, now $2.75; sport-weight Shetland wool, was $37.50 a bag of ten 50-g. skeins, now $15; "Amadeus" rayon-and-wool mohair-look blend, was $6.50 a 50-g. skein, now $3.50; "Video" cotton-mohair-and-acrylic blend, was $6 a 50-g. skein, now $3.25. Dyed in the Wool hand-painted multicolor natural-fiber yarns in sweater lots only: cotton, was $90–$100, now $60–$70; homespun bulky merino wool, was $145, now $95; merino wool worsted, was $85, now $60. Also, Knitting Fever "King Tut" worsted-weight Egyptian cotton, was $45 a bag of ten 50-g.

ins, now $25; Lana Borgosesia sport-ight Shetland wool, was $45 a bag of 50-g. skeins, now $23; Unger "Planta-n Bulky" cotton, was $3.75 a 50-g. in, now $2. Other yarns, in limited antities, now 50–60 percent off. Also, percent off on nonsale purchases of 5 or more. Cash only; all sales final. *n's Needlecraft Studio, 145 East 27th (532-7129); Sun. 10 a.m.–5 p.m.; 9/13 ly (rain date 9/20).*

SO *FAUX*

ARLA BUCK'S DELIGHTFUL COSTUME welry is here at very low prices. "Tor-ise"-and-gold-tone link cuff bracelets, tail $50, here $10; big "tortoise" hoops, tail $25, here $5; copper cuffs, retail 0, here $25; large copper dangle ear-ngs, retail $50, here $15; rattan bangle acelets or earrings, retail $25, here $5; mber" stretch cuff, retail $50, here $10; ortoise" bow barrettes, retail $30, here 10; caramel horn link necklace, retail 50, here $15; painted-resin African-style ephant pin, tribal-mask pin, or pierced r clip earrings, retail $50, here $10; neon ucite bangles or earrings, retail $15–25, here $5; "jewel"-and-glitter drop arrings, retail $75, here $10; "jet" or crystal" necklaces, retail $60–$75, here 15–$25; and much more. Cash only; all ales final. *Marla Buck Jewelry, 358 Fifth ve., at 34th St., Room 306 (714-1349); a.m.–5 p.m.; Thurs. and Fri. 9/10 and 1 only.*

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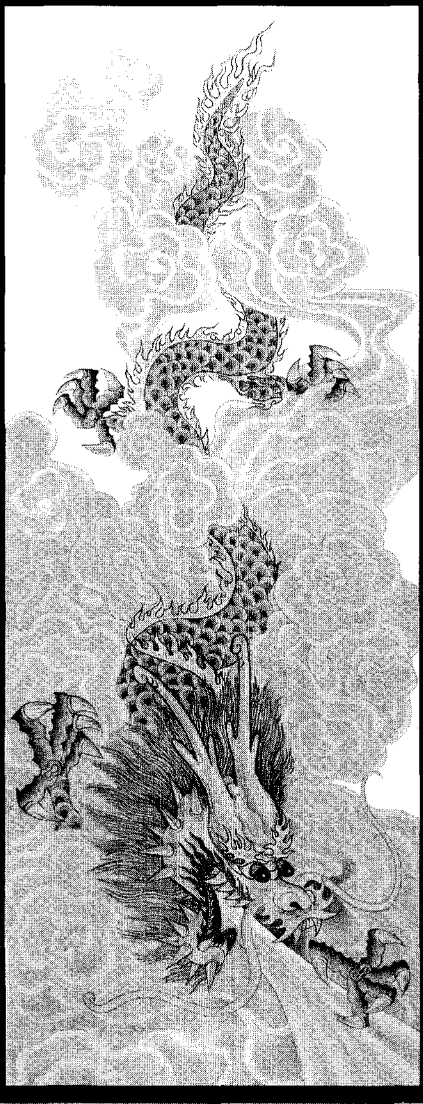

There is a still center of Eternity. A place where all pasts, presents and futures meet. This intersecting point of knowledge and experience, pleasure and pain, mortality and immortality has been described and referred to in a variety of different ways by mystics, prophets and teachers who have experienced it.

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While names, descriptions and methods for reaching the still center of being vary greatly, the ultimate worth of this awareness is agreed upon by all who have shared it. The experience of the still center of being brings freedom, self-control, balance and power to those who have attuned their lives to it.

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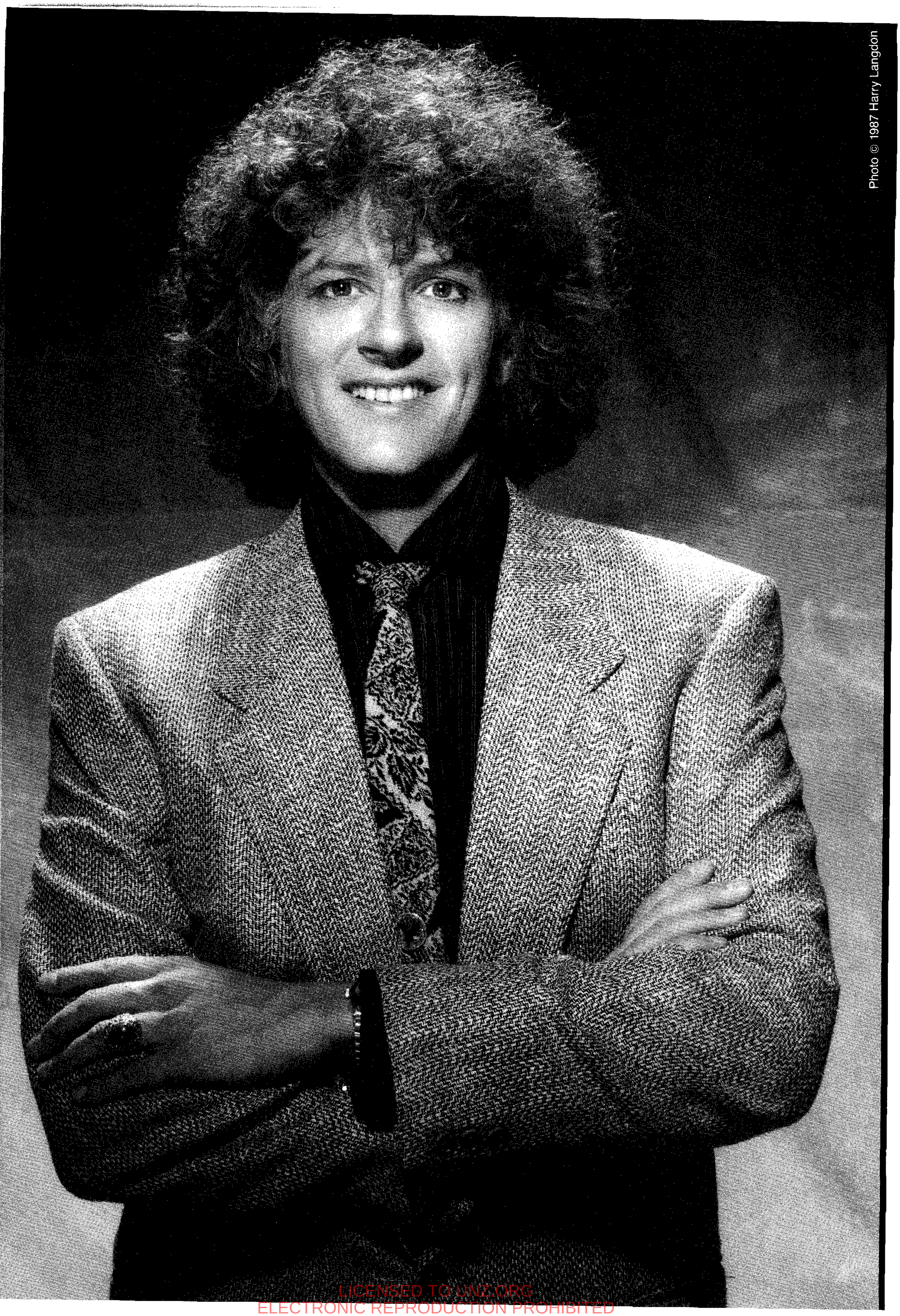

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A Complete Entertainment Guide for Seven Days Beginning

SEPTEMBER 9

120 MOVIES

129 THEATER

133 RESTAURANTS

142 ART

146 MUSIC & DANCE

151 OTHER EVENTS

153 NIGHTLIFE

155 RADIO

156 TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 9/15: *Flames in the Ashes; The Bent Tree.* #2—Through 9/24: "Summer Festival of Fantasy and Science Fiction." 9/9: *It! The Terror From Beyond Space; Lifeforce.* 9/10: *The Time Machine; Conquest of Space.* 9/11–12: *War of the Worlds; When Worlds Collide.* 9/13–14: *2001: A Space Odyssey; Hardware Wars.* 9/15: *These Are the Damned; Five.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 9/9: *L'Atalante; Zero for Conduct; A Propos de Nice; Taris.* 9/10: *The Incredibly Strange Creatures Who Stopped Living and Became Zombies; Rat Pfink a Boo Boo.* 9/11–12: *The Bicycle Thief; Miracle in Milan.* 9/13: *That Obscure Object of Desire; Los Olvidados; Un Chien Andalou.* 9/14: *Calcutta; Elevator to the Gallows.* 9/15: *The Naked Kiss; Shock Corridor.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 9/10: *Penitentiary III.* Beg. 9/11: *The Curse.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*The Wolf at the Door.* #2—"Greenwich Village Jazz Film Series."

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*The Big Easy.* #2—*The Fourth Protocol.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Blood Diner.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Rosary Murders.* #2—*The Lost Boys.* #3—*Full Metal Jacket.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 9/9: *Sweet Bird of Youth; Summer and Smoke.* 9/10: *Le Jour se Leve; Bizarre, Bizarre.* 9/11–12: *Dinner at Eight; The Women.* 9/13: *La Dolce Vita.* 9/14: *Diabolique; Panique.* 9/15: *The Horn Blows at Midnight; The Meanest Man in the World.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 9/9–10: Lenny Bruce's *Dance Hall Racket; Lenny Bruce Without Tears.* 9/11–12: *Our Hitler.* 9/13: *The Tin Drum; Seven Beauties.* 9/14–15: *Gallipoli; Witness.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*La Bamba.* #2—Through 9/10: *Can't Buy Me Love.* Opening 9/11: *A Prayer for the Dying.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Wish You Were Here.* #2—*The Whistle Blower.* #3—*My Life as a Dog.* #4—*Withnail and I.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Maid to Order.* #2—*Dirty Dancing.* #3—*Stakeout.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *No Way Out.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Stakeout.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*RoboCop.* #2—*The Living Daylights.* #3—*Hamburger Hill.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Big Easy.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *House II: The Second Story.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Dirty Dancing.* #2—*RoboCop.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Hamburger Hill.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Disorderlies.* #2—*The Lost Boys.* #3—*The Monster Squad.* #4—*The Untouchables.* #5—*Full Metal Jacket.* #6—*The Living Daylights.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *The Big Easy.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Penitentiary III.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Stakeout.* **EMBASSY 3**—*The Rosary Murders.* **EMBASSY 4**—*La Bamba.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 9/10: *Can't Buy Me Love.* Beg. 9/11: *Dirty Dancing.* #2—Through 9/10: *Beverly Hills Cop II.* Beg. 9/11: *He's My Girl.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *No Way Out.*

. **ZIEGFELD—54th St. west of Sixth Ave.** (765-7600). *The Fourth Protocol.*

. **EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts.** (755-3020). Through 9/10: *The Garbage Pail Kids Movie.* Opening 9/11: *Deadline.*

. **CARNEGIE HALL CINEMA—Seventh Ave. at 56th St.** (265-2520). Through 9/10: *Withnail and I.* Opening 9/11: *A Prayer for the Dying.* **CARNEGIE SCREENING ROOM**—(757-2131). *My Life as a Dog.*

. **SUTTON—57th St. east of Third Ave.** (759-1411). *Maid to Order.*

. **57TH STREET PLAYHOUSE—57th St. west of Sixth Ave.** (581-7360). Through 9/10: *Dirty Dancing.* Opening 9/11: *Coming Up Roses.*

. **NEW CARNEGIE—57th St. east of Broadway** (582-4582). *The Whistle Blower.*

. **GOTHAM—Third Ave. bet. 57th–58th Sts.** (759-2262). *Hamburger Hill.*

. **PLAZA—58th St. east of Madison Ave.** (355-3320). *La Bamba.*

. **PARIS—58th St. west of Fifth Ave.** (688-2013). *Jean de Florette.*

. **D. W. GRIFFITH—59th St. west of Second Ave.** (759-4630). *RoboCop.*

1. **MANHATTAN TWIN—59th St. bet. Second and Third Aves.** (935-6420). #1—Through 9/10: *Can't Buy Me Love.* Opening 9/11: *A Prayer for the Dying.* #2—*The Big Easy.*

2. **BARONET—Third Ave. at 59th St.** (355-1663). *Wish You Were Here.* **CORONET**—*The Fourth Protocol.*

3. **CINEMA 3—59th St. west of Fifth Ave.** (752-5959). *The Wolf at the Door.*

4. **CINEMA I—Third Ave. at 60th St.** (753-6022). *Matewan.* **CINEMA II**—(753-0774). *Family Business.*

61st Street and Above, East Side

0. **UA GEMINI TWIN—Second Ave. at 64th St.** (832-1670). #1—*Dirty Dancing.* #2—(832-2720). *Nadine.*

1. **BEEKMAN—Second Ave. at 66th St.** (737-2622). *Stakeout.*

2. **LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts.** (744-7339). #1—*The Living Daylights.* #2—*The Rosary Murders.*

3. **68TH STREET PLAYHOUSE—Third Ave. at 68th St.** (734-0302). Through 9/10: *The Whistle Blower.* Opening 9/11: *I've Heard the Mermaids Singing.*

4. **LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts.** (879-1313). *No Way Out.*

65. **UA EAST—First Ave. at 85th St.** (249-5100). *Maid to Order.*

66. **86TH STREET EAST—86th St. east of Third Ave.** (249-1144). #1—*Penitentiary III.* #2—*Dirty Dancing.*

67. **LOEWS ORPHEUM—86th St. at Third Ave.** (289-4607). #1—*Hamburger Hill.* #2—*House II: The Second Story.*

68. **CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave.** (289-8900). #1—*La Bamba.* #2—*The Big Easy.*

61st Street and Above, West Side

80. **LOEWS PARAMOUNT—Broadway at 61st St.** (247-5070). *No Way Out.*

81. **LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts.** (757-2280). #1—*Wish You Were Here.* #2—*My Life as a Dog.* #3—*Living on Tokyo Time.*

82. **CINEMA STUDIO—Broadway at 66th St.** (877-4040). #1—*Backlash.* #2—*Tampopo.*

84. **EMBASSY 72ND STREET TWIN—Broadway at 72nd St.** (724-6745). #1—*Stakeout.* #2—*Can't Buy Me Love.*

85. **LOEWS 84TH STREET SIX—Broadway at 84th St.** (877-3600). #1—*Dirty Dancing.* #2—*The Rosary Murders.* #3—*The Lost Boys.* #4—*RoboCop.* #5—*The Living Daylights.* #6—*Hamburger Hill.*

87. **METRO CINEMA—Broadway bet. 99th–100th Sts.** (222-1200). #1—*The Big Easy.* #2—*Stakeout.*

88. **COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts.** (316-6660). *The Whistle Blower.*

90. **HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds.** (222-8900). #1—*House II: The Second Story.* #2—*Disorderlies.* #3—*Hamburger Hill.* #4—*RoboCop.* #5—*Penitentiary III.*

91. **NOVA—Broadway nr. 147th St.** (862-5728). Through 9/10: *Penitentiary III.* Beg. 9/11: *The Curse.*

92. **COLISEUM TWIN—Broadway at 181st St.** (927-7200). #1—*Penitentiary III.* #2—*House II: The Second Story; Masters of the Universe.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30. **Main Auditorium, Linder Theater, Kaufmann Theater, and Leonhardt People Center:** 9/14–17 Daily at 6:30: "The 11th Annual Margaret Mead Film Festival." $4.00; $5.00 non-members. **Auditorium:** 9/14 at 6:30: *The Hero's Journey: The World of Joseph Campbell* (1987), dir. William Free and Janelle Balnicke; at 8: *Our God the Condor* (1987), dir. Paul Yule and Andy Harries; at 8:45: *The Diary of a Dry Season: The Tyi Wara* (1987), dir. Jean-Paul Colleyn; at 9:45: *Uluru: An Anangu Story* (1986), dir. Dave Roberts. 9/15 at 6:30: *Classified People* (1987), dir. Yolande Zauberman; at 7:45: *Threat* (1987), dir. Stefan Jarl; at 9:15: *Radio Bikini* (1987), dir. Robert Stone. 9/16 at 6:30: *The Diary of a Dry Season: Minyanka Funerals* (1987), dir. Jean-Paul Colleyn; at 7:35: *Hoxsey: The Quack Who Cured Cancer* (1987), dir. Ken Ausubel; at 9:30: *Some Babies Die* (1985), dir. Martyn Langdon Brown. 9/17 at 6:30: *The Earth Is Our Mother* (1987), dir. Peter Elsass; at 7:35: *Born Again* (1987), dir. James Ault and Michael Camerini; at 9:25: *In Her Own Time* (1986), dir. Lynne Littman. **Kaufmann Theater:** 9/14 at 6:30: *Alter Ego: Letters From a Doctor in Africa* (1986), dir. Hillie Molenaar and Joop van Wijk; at 7:30: *What is a Jew to You?* (1986), dir. Aviva Ziegler; at 8:35: *Link-Up Diary* (1987), dir. Davis MacDougall. 9/15 at 6:30: *The Prophet's Family* (1984); dir. Melissa Llewelyn-Davies; at 7:25: *Two Ways of Justice* (1984), dir. Llewelyn-Davies; at 8:45: *Two Journeys* (1984), dir. Llewelyn-Davies; at 9:40: *Nine Cows and an Ox* (1984), dir. Llewelyn-Davies. 9/16 at 6:30: *Survival of a Small City* (1986), dir. Pablo Frasconi and Nancy Salzer; at 7:50: *Xochimilco* (1987), dir. Eduardo Maldonado; at 9:30: *The Basques of Santazi* (1987), dir. Leslie Woodhead. 9/17 at 6:30: *A Tibetan New Year* (1987), dir. Jon Jerstad; at 7:20: *Depending on Heaven* (1987), dir. Peter Entell; at 8: *Cuyagua: The Saint With Two Faces* (1987), dir. Paul Henley; at 9:10: *Hamar Herdsman and His Song* (1987), dir. Jean Lydall and Ivo Strecker; at 10:05: *First Moon* (1987), dir. Richard Gordon and Carma Hinton. **Linder Theater:** 9/14 at 6:30: *Hail Umbanda* (1986), dir. José Araujo; at 7:30: *Songs of the Adventurers* (1987), dir. Gei Zantizinger; at 8:30: *The Two Rivers* (1985), dir. Mark Newman. 9/15 at 6:30: *Daughters of the Midnight Sun* (1986), dir. Ylva Floreman and Peter Ostlund; at 7:25: *Asian Heart* (1985), dir. Bodil Trier and Malene Ravn; at 8:20: *No Longer Silent* (1986), dir. Laurette Deschamps; at 9:35: (See 9/15 at 6:30). **People Center:** 9/14 at 6:30: *Caught in a Web* (1986), dir. Toni de Bromhead; at 8: *The Bharvad Predicament* (1987), dir. Jayasinhji Jhala and Roger Sandall; at 9:05: (See 9/14 at 6:30). 9/15 at 6:30: *Ma 'Loul Celebrates its Destruction* (1986), dir. Michel Kheifi; at 7:15: *White Justice* (1986), dir. Morgane Laiiberte and Francoise Wera; at 8:30: (See 9/15 at 6:30); at 9:15: (See 9/15 at 7:15). 9/16 at 6:30: *Chela* (1986), dir. Lars Palmgren, Goran Gester, and Lars Bildt; at 7:35: *Stephanie* (1986), dir. Peggy Stern; at 8:50: (See 9/16 at 6:30); at 9:45: (See 9/16 at 7:35). 9/17 at 6:30: *Navajo Talking Picture* (1986), dir. Arlene Brown; at 7:25: *Yuki Shimoda: Asian American Actor* (1986), dir. John Esaki; at 8:10: *El Sebou* (1986), dir. Fadwa El Guindi; at 8:55: *Banderani* (1987), dir. Jeanine Moret; at 9:35: (See 9/17 at 6:30).

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 9/15 at 8: *Voices of the Gods* (1985), dir. Al Sanatana; *Christina Pagan* (1976), dir. Pablo Figueroa.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. (744-8310). 9/10 at 6:15: *The Silence of the Poet,* (1986), dir. Peter Lilienthal. Shown at **Mark Goodson Theater**, 2 Columbus Circle. In German, Eng. subtitles. "Films

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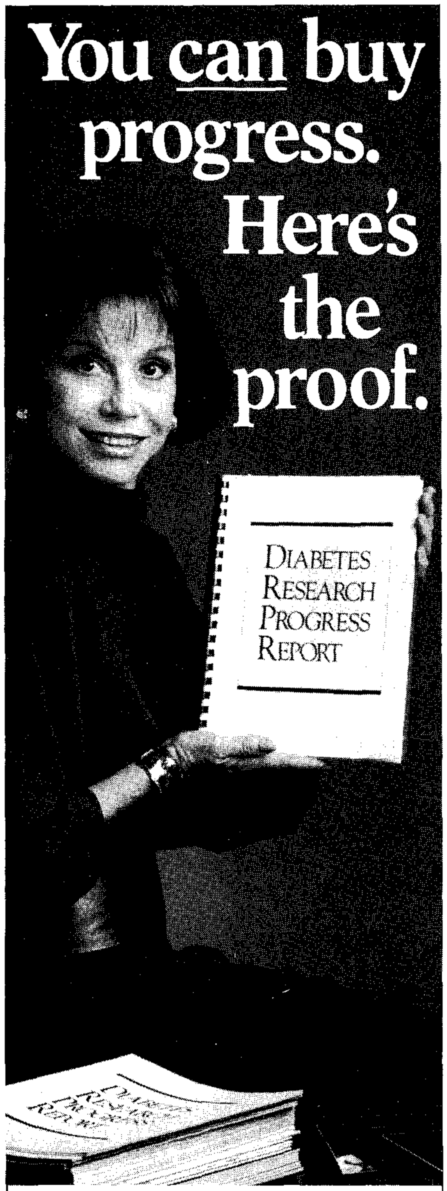
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by Members of the Department of Film and Media Art." Free tickets one hour prior to screening. 9/12 at 1: *The Memory of Justice* (1976), dir. Marcel Ophuls. In French with Eng. subtitles. 9/14 at 6:30: *A Gathering of Old Men* (1987), dir. Volker Schlondörff.

GREENWICH VILLAGE JAZZ FESTIVAL—Bleecker Street Cinemas, Bleecker St. at La Guardia Pl. (674-2560). Through 9/10: Jazz Film Series. 9/9 at 2, 4, 6, 8, and 10: *Honky Tonk Bud* (1986), dir. Scott Laster; *Gospel According to Al Green* (1984), dir. Robert Mugge. 9/10 at 2, 4, 6, 8, and 10: *A Brother With Perfect Timing: Abdullah Ibrahim* (1986), dir. Chris Austin.

GUILD HALL—158 Main St., East Hampton, N.Y. (516-324-4050). $3.50 Guild Hall members; $4 nonmembers; senior citizens and students $5. "Long Island Modern": 9/12 at 8:30: *Le Corbusier/Villa Savoie* (1975); *Walter Gropius* (1958).

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 9/6: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video Art in the Federal Republic of Germany Since 1976": Twenty-three tapes by contemporary video artists working in West Germany.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission. Through 1/4/88: *The Dreyfus Affair* (1907), dir. the Pathé Brothers.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Through 11/30, Mondays at 8: "Films before Jazz." Independent film shorts.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 9/26: "Elvis Presley: The Television Work." Through 9/24: "Rod Serling: Dimensions of Imagination."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Video Gallery:** Through 9/15: "Selections From the Video Study Collection: 1968–87": Thu.–Tue. at noon, 2, and 4, Thu. at 6. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 9/10 at 2:30: *The Country Girl* (1954), dir. George Seaton, with Bing Crosby and Grace Kelly; at 6: *War of the Worlds* (1953), dir. Byron Haskin, with Gene Barry and Ann Robinson. 9/11 at 2:30: *Artists and Models* (1955), dir. Frank Tashlin, with Dean Martin, Jerry Lewis, and Shirley MacLaine; at 6: *The Court Jester* (1956), dir. Norman Panama and Melvin Frank, with Danny Kaye, Glynis Johns, and Basil Rathbone. 9/12 at 2: (See 9/10 at 6); at 5: (See 9/11 at 2:30). 9/13 at 2: (See 9/11 at 6); at 5: *Funny Face* (1957), dir. Stanley Donan, with Audrey Hepburn and Fred Astaire. 9/14 at 2:30: *Career* (1959), dir. Joseph Anthony, with Anthony Franciosa, Dean Martin, and Shirley MacLaine. 9/15 at 2:30: *Fear Strikes Out* (1957), dir. Robert Mulligan, with Anthony Perkins and Karl Malden; at 6: (See 9/14 at 2:30).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 9/9–10 at 10: *Tampopo* (1986), dir. Juzo Itami. 9/9–10 at 8, 9/11–12 and 9/14–15 at 8 and 10, and 9/13 at 3, 5, 7, and 9: *My Life as a Dog* (1985), dir. Lasse Hallström. 9/15 at 8: *The Woman in the Moon* (1929), dir. Fritz Lang, with live piano accompaniment.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 9/10 at 6: *Rio 100 Degrees* (1955), dir. Nelson Pereira dos Santos. Through 10/15, nightly except Mondays at 8 and 10: *Buffet Froid* (1980), dir. Bertrand Blier, with Gerard Depardieu and Jean Carmet.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*La Bamba.* #2—*Disorderlies; House II: The Second Story.* #3—*RoboCop.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*The Big Easy.* #2—*Dirty Dancing.* #3—*The Garbage Pail Kids Movie; Stakeout.* #4—*Can't Buy Me Love.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Hamburger Hill.* #2—*The Fourth Protocol.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Stakeout; Penitentiary III.* #2—*Dirty Dancing.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 9/10: *Penitentiary III.* Beg. 9/11: *The Curse.*

106. INTERBORO—E. Tremont Ave. nr. Bruckne Blvd. (792-2100). #1—*Dirty Dancing.* #2—*Can Buy Me Love.* #3—*The Big Easy.* #4—*The Fourt Protocol.*

107. KENT—E. 167th St. nr. Grand Concourse (538 4000). Through 9/10: *Penitentiary III.* Beg. 9/11: *Th Curse.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Hamburger Hill.* #2—*Maste of the Universe.* #3—*Born in East L.A.* #4—*RoboCop*

109. PALACE—Unionport Rd. at E. Tremont Ave (829-3900). #1—*Hamburger Hill.* #2—*Disorderlies Masters of the Universe.* #3—*House II: The Second Story* #4—*Penitentiary III; La Bamba.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884 9514). #1—*The Big Easy.* #2—*No Way Out.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave (584-9583). #1—Through 9/10: *Disorderlies.* Beg 9/11: *The Curse.* #2—Through 9/10: *House II: Th Second Story.* Beg. 9/11: *He's My Girl.* #3—*Penitentiar III.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Snow White and the Seven Dwarfs; No Way Out.* #2—*Penitentiary III.* #3—*The Lost Boys; Masters of the Universe.* #4—*House II: The Second Story.* #5—*Dirty Dancing.* #6—*RoboCop.* #7—*La Bamba.* #8—*Can't Buy Me Love.* #9—*Hamburger Hill.* #10—*Stakeout.* #11—*Disorderlies.* #12—*The Big Easy.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Big Easy.* #2—*The Whistle Blower.* #3—*No Way Out.* #4—*The Fourth Protocol.* #5—*La Bamba.* #6—*Stakeout.* #7—Through 9/10: *Maid to Order.* Beg. 9/11: *A Prayer for the Dying.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). *Roxanne; Full Metal Jacket; Snow White and the Seven Dwarfs.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*No Way Out.* #2—*Stakeout.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Dirty Dancing.* #2—*The Fourth Protocol.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—Through 9/10: *Stakeout.* Beg. 9/11: *Penitentiary III.* #2—*The Fourth Protocol.* #3—*Dirty Dancing.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Stakeout; The Garbage Pail Kids Movie.* #2—*No Way Out; The Whistle Blower.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Penitentiary III.* #2—*The Big Easy.* #3—*Hamburger Hill.* #4—*La Bamba; House II: The Second Story.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 9/10: *Penitentiary III.* Beg. 9/11: *He's My Girl.* #2—Through 9/10: *House II: The Second Story; RoboCop.* Beg. 9/11: *The Curse.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Penitentiary III.* #2—*Disorderlies.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Dirty Dancing.* #2—*Hamburger Hill.* #3—*Penitentiary III.* #4—Through 9/10: *Can't Buy Me Love.* Beg. 9/11: *He's My Girl.* #5—*House II: The Second Story; The Curse.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Disorderlies.* #2—*Penitentiary III.* #3—*House II: The Second Story.* #4—*Hamburger Hill.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*No Way Out.* #2—*Dirty Dancing; La Bamba.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Fourth Protocol.* #2—*The Living Daylights.* #3—*Penitentiary III.* #4—*No Way Out.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Big Easy.* #2—*House II: The Second Story.* #3—*Maid to Order.* #4—*Stakeout.* #5—*Dirty Dancing.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Hamburger Hill.* #2—*Can't Buy Me Love.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Masters of the Universe; The Monster* uad. #2—*RoboCop.* #3—*House II: The Second Story.* 4—*Hamburger Hill.*

. LOEWS ORIENTAL—86th St. at 18th Ave. (236-01). #1—*RoboCop.* #2—*Hamburger Hill.* #3—*ouse II: The Second Story.*

. MARBORO—Bay Pkwy. at 69th St. (232-4000). 1—*Dirty Dancing.* #2—*Can't Buy Me Love.* #3—hrough 9/10: *The Fourth Protocol.* Beg. 9/11: *The Curse.* #4—Through 9/10: *La Bamba.* Beg. 9/11: *A rayer for the Dying.*

. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off elt Pkwy. (615-1700). #1—*The Fourth Protocol.* 2—*The Big Easy.* #3—*Dirty Dancing.* #4—*Stakeout.* 5—*Hamburger Hill.* #6—*La Bamba.* #7—*Wish You Were Here.* #8—*Maid to Order.* #9—Through 9/10: *Born in East L.A.* Beg. 9/11: *A Prayer for the Dying.*

. OCEANA—Brighton Beach Ave. at Coney Is- and Ave. (743-4333). #1—*The Big Easy.* #2—*Peni- ntiary III.* #3—*No Way Out.* #4—*Dirty Dancing.* 5—Through 9/10: *La Bamba.* Beg. 9/11: *He's My Girl.* #6—Through 9/10: *House II: The Second Story; Maid to Order.* Beg. 9/11: *The Curse.*

. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-170). #1—Program Unavailable. #2—Program Unavailable.

. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993). #1—*Born in East L.A.* #2—*Penitentiary II.* #3—*House II: The Second Story.* #4—Through 9/10: *The Untouchables.* Beg. 9/11: *The Curse.* #5—*Disorderlies.*

3. WALKER—18th Ave. at 64th St. (232-4500). #1—*Penitentiary III.* #2—Through 9/10: *Maid to Order.* Beg. 9/11: *He's My Girl.* #3—Through 9/10: *Adventures in Babysitting.* Beg. 9/11: *La Bamba.* #4—*The Big Easy.*

QUEENS

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00. ASTORIA—UA ASTORIA—(545-9470). #1—*La Bamba.* #2—*The Big Easy.* #3—*Dirty Dancing.* #4—*Penitentiary III.* #5—Through 9/10: *The Fourth Protocol.* Beg. 9/11: *The Curse.* #6—Through 9/10: *Hamburger Hill.* Beg. 9/11: *He's My Girl.*

01. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Living Daylights.* #2—*The Rosary Murders.*

02. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Dirty Dancing.* #2—*The Fourth Protocol.* #3—Through 9/10: *Can't Buy Me Love.* Beg. 9/11: *A Prayer for the Dying.* #4—*Stakeout.*

03. CORONA—PLAZA—(639-7722). Through 9/10: *Born in East L.A.* Beg. 9/11: *RoboCop.*

04. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Wish You Were Here.* #2—*No Way Out.* #3—*The Whistle Blower.* #4—*Dirty Dancing* #5—*Stakeout.* #6—*The Big Easy.* #7—*Maid to Order.*

05. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*RoboCop.* #2—*Hamburger Hill.* #3—*Born in East L.A.*

06. FLUSHING—UA QUARTET—(359-6777). #1—*The Big Easy.* #2—*Penitentiary III.* #3—Through 9/10: *Hamburger Hill.* Beg. 9/11: *The Curse.* #4—*La Bamba; House II: The Second Story.*

07. FLUSHING—UTOPIA—(454-2323). #1—*Stakeout.* #2—*No Way Out.*

08. FOREST HILLS—CINEMART—(261-2244). #1—*Snow White and the Seven Dwarfs; The Rosary Murders.* #2—*The Whistle Blower.*

09. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Can't Buy Me Love.* #2—Through 9/10: *Maid to Order.* Beg. 9/11: *A Prayer for the Dying.* #3—*Stakeout.*

10. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Dirty Dancing.* #2—*The Fourth Protocol.*

11. FOREST HILLS—LOEWS TRYLON—(459-8944). *No Way Out.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*The Big Easy.* #2—*Penitentiary III.* #3—Through 9/10: *House II: The Second Story.* Beg. 9/11: *The Curse.* #4—*La Bamba.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Dirty Dancing.* #2—*No Way Out.* #3—*The Big Easy.* #4—*Stakeout.* #5—*The Whistle Blower.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Hamburger Hill.* #2—*The Fourth Protocol.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Big Easy.* #2—*La Bamba.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 9/10: *The Living Daylights.* Beg. 9/11: *The Curse.* #2—*Hamburger Hill.* #3—*Penitentiary III.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*The Fourth Protocol.* #2—*The Untouchables.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Dirty Dancing.* #2—Through 9/10: *House II: The Second Story.* Beg. 9/11: *The Curse.* #3—*Stakeout.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—Program Unavailable. #2—Program Unavailable.

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*The Big Easy; The Garbage Pail Kids Movie.* #2—*Dirty Dancing; Snow White and the Seven Dwarfs.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Big Easy.* #2—*Stakeout.*

STATEN ISLAND

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400. ELTINGVILLE—AMBOY—(356-3800). #1—Program Unavailable. #2—Program Unavailable.

401. NEW DORP—HYLAN—(351-6601). #1—*The Big Easy.* #2—*No Way Out.*

402. NEW DORP—LANE—(351-2110). *Hamburger Hill.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*House II: The Second Story.* #2—*Stakeout.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Stakeout.* #2—*The Big Easy.* #3—*Can't Buy Me Love.* #4—*The Fourth Protocol.* #5—*Maid to Order.* #6—*Dirty Dancing.* #7—*Hamburger Hill.* #8—Through 9/10: *The Rosary Murders.* Beg. 9/11: *The Curse.* #9—Through 9/10: *Born in East L.A.* Beg. 9/11: *A Prayer for the Dying.* #10—*La Bamba.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*No Way Out.* #2—*The Big Easy; Snow White and the Seven Dwarfs.*

501. BELLMORE—MOVIES—(783-7200). Through 9/10: *Snow White and the Seven Dwarfs; RoboCop.* Beg. 9/11: *La Bamba.*

502. BETHPAGE—MID-ISLAND—(796-7500). *La Bamba; Snow White and the Seven Dwarfs.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—*Maid to Order.* #4—Through 9/10: *The Fourth Protocol.* Beg. 9/11: *The Curse.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Stakeout.* #2—*La Bamba.* #3—*The Untouchables.* #4—*Can't Buy Me Love; Snow White and the Seven Dwarfs.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Born in East L.A.* #2—*No Way Out.* #3—*Dirty Dancing.* #4—*The Rosary Murders.* #5—*Hamburger Hill.* #6—*House II: The Second Story.* #7—*Stakeout.* #8—*RoboCop.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*The Fourth Protocol.* #2—*Maid to Order.* #3—Through 9/10: *Hamburger Hill.* Beg. 9/11: *The Curse.*

507. HEWLETT—HEWLETT—(791-6768). *Can't Buy Me Love.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Maid to Order.* #2—*Can't Buy Me Love.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*The Whistle Blower.* #2—*Penitentiary III.* #3—*No Way Out.* #4—*Hamburger Hill.* #5—*The Living Daylights.* #6—*Wish You Were Here.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Hamburger Hill.* #2—*La Bamba; House II: The Second Story.* #3—*The Big Easy.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Can't Buy Me Love.* #2—Through 9/10: *RoboCop.* Beg. 9/11: *Full Metal Jacket.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Living Daylights.* #2—*The Rosary Murders.* #3—*Hamburger Hill.* #4—*Stakeout.* #5—*No Way Out.* #6—*House II: The Second Story.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 9/10: *Masters of the Universe; La Bamba.* Beg. 9/11: *The Lost Boys.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Dirty Dancing.* #2—*No Way Out.* #3—*Maid to Order.* #4—Through 9/10: *The Witches of Eastwick.* Beg. 9/11: *He's My Girl.*

515. MALVERNE—TWIN—(599-6966). #1—*Full Metal Jacket.* #2—Through 9/10: *RoboCop.* Beg. 9/11: *The Living Daylights.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Dirty Dancing.* #2—*Stakeout.* #3—*Wish You Were Here.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Fourth Protocol.* #2—*Hamburger Hill.* #3—*Stakeout.* #4—*Can't Buy Me Love.* #5—Through 9/10: *The Living Daylights.* Beg. 9/11: *He's My Girl.* #6—*The Big Easy.* #7—*La Bamba.* #8—*Maid to Order.* #9—Through 9/10: *House II: The Second Story.* Beg. 9/11: *The Curse.*

518. MASSAPEQUA—PEQUA—(799-6464). *Dirty Dancing.*

519. MERRICK—TWIN—(546-1270). #1—*Maid to Order.* #2—*La Bamba.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Dirty Dancing; Snow White and the Seven Dwarfs.* #2—*The Big Easy; The Care Bears' Adventure in Wonderland.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Untouchables.* #2—*Full Metal Jacket; Penitentiary III.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*The Whistle Blower.* #2—*Masters of the Universe.* #3—*The Living Daylights; Can't Buy Me Love.* #4—*The Fourth Protocol; Snow White and the Seven Dwarfs.* #5—*The Garbage Pail Kids Movie; La Bamba.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *The Fourth Protocol.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Living Daylights.* #2—*Stakeout.*

526. ROSLYN—ROSLYN—(621-8488). #1—*No Way Out.* #2—*The Big Easy.*

527. SYOSSET—SYOSSET—(921-5810). #1—*The Fourth Protocol.* #2—*The Big Easy.* #3—*Stakeout.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Dirty Dancing.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Whistle Blower.* #2—*Adventures in Babysitting.* #3—*Stakeout.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*House II: The Second Story.* #2—*The Lost Boys; Masters of the Universe.* #3—*Disorderlies.* #4—*RoboCop.* #5—*Can't Buy Me Love.* #6—*Snow White and the Seven Dwarfs; No Way Out.* #7—*La Bamba; The Garbage Pail Kids Movie.* #8—*Dirty Dancing.* #9—*Penitentiary III.* #10—*The Fourth Protocol.* #11—*The Big Easy.* #12—*Hamburger Hill.*

531. WANTAGH—WANTAGH—(781-6969). Through 9/10: *Snow White and the Seven Dwarfs; RoboCop.* Beg. 9/11: *La Bamba.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—Through 9/10: *Penitentiary III.* Beg. 9/11: *The Curse.*

533. WESTBURY—WESTBURY—(333-1911). #1—*My Life as a Dog.* #2—*La Bamba.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Big Easy.* #2—Through 9/10: *The Fourth Protocol.* Beg. 9/11: *A Prayer for the Dying.* #3—*Maid to Order.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Hamburger Hill.* #2—*Stakeout.* #3—Through 9/10: *Penitentiary III.* Beg. 9/11: *The Curse.*

602. BAY SHORE—CINEMA—(665-1722). *Dirty Dancing.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*RoboCop.* #2—*House II: The Second Story.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 9/10: *Hamburger Hill.* Beg. 9/11: *The Curse.* #2—*Penitentiary III.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Fourth Protocol.* #2—*Masters of the Universe; The Lost Boys.* #3—*Penitentiary III.* #4—*Stakeout.* #5—*Dirty Dancing.* #6—*Maid to Order.* #7—*Hamburger Hill.* #8—*No Way Out.* #9—*Snow White and the Seven*

Dwarfs; Can't Buy Me Love. #10—*RoboCop.* #11—*The Big Easy.* #12—*House II: The Second Story.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*RoboCop.* #2—*Dirty Dancing.* #3—*The Fourth Protocol.* #4—*Hamburger Hill.* #5—*Maid to Order.* #6—*Can't Buy Me Love.* #7—*The Big Easy.* #8—*Penitentiary III.* #9—*Stakeout.* #10—*The Care Bears' Adventure in Wonderland; No Way Out.* #11—*House II: The Second Story.* #12—*La Bamba; Masters of the Universe.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*The Living Daylights.* #2—*Snow White and the Seven Dwarfs; Full Metal Jacket.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Stakeout.* #2—Through 9/10: *Hamburger Hill.* Beg. 9/11: *Deadline.* #3—*Dirty Dancing.* #4—Through 9/10: *House II: The Second Story.* Beg. 9/11: *The Curse.* #5—*Can't Buy Me Love.* #6—*Maid to Order.* #7—Through 9/10: *The Fourth Protocol.* Beg. 9/11: *He's My Girl.* #8—*La Bamba.*

611. CORAM—PINE—(698-6442). #1—*No Way Out.* #2—*Snow White and the Seven Dwarfs; House II: The Second Story.* #3—*Can't Buy Me Love.* #4—*The Rosary Murders.* #5—*The Big Easy.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Dirty Dancing.* #2—*The Fourth Protocol.* #3—*Stakeout.* #4—*The Big Easy.* #5—*Wish You Were Here.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Wish You Were Here.* #2—*The Whistle Blower.*

614. FIRE ISLAND—COMMUNITY—(583-5184). 9/9: *RoboCop.* 9/11–12: *Spaceballs.*

615. GREENPORT—GREENPORT—(477-0500). Through 9/10: *La Bamba.* Beg. 9/11: *Stakeout.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Dirty Dancing.* #2—*Stakeout.* #3—*No Way Out.* #4—*The Big Easy.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Fourth Protocol.*

618. ISLIP—ISLIP—(581-5200). #1—*Stakeout.* #2—*The Big Easy.* #3—*The Fourth Protocol.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Maid to Order.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 9/10: *RoboCop.* Beg. 9/11: *The Untouchables.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Hamburger Hill.* #2—*The Big Easy.* #3—*Can't Buy Me Love.* #4—*Dirty Dancing.* #5—*Stakeout.* #6—*The Fourth Protocol.*

622. MONTAUK—THE MOVIES—(668-2393). Program Unavailable.

623. NORTHPORT—NORTHPORT—(261-8600). Through 9/10: *The Untouchables.* Beg. 9/11: *No Way Out.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 9/10: *Masters of the Universe.* Beg. 9/11: *Deadline.* #2—Through 9/10: *The Rosary Murders.* Beg. 9/11: *A Prayer for the Dying.* #3—*Maid to Order.* #4—*Hamburger Hill.* #5—*Penitentiary III.* #6—Through 9/10: *House II: The Second Story.* Beg. 9/11: *The Curse.* #7—*Maid to Order.* #8—*The Fourth Protocol.* #9—*Can't Buy Me Love.* #10—*Dirty Dancing.* #11—*La Bamba.* #12—Through 9/10: *Born in East L.A.* Beg. 9/11: *He's My Girl.* #13—*The Living Daylights; Stakeout.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*RoboCop.* #2—Through 9/10: *The Untouchables.* Beg. 9/11: *House II: The Second Story.* #3—Through 9/10: *Nadine.* Beg. 9/11: *Born in East L.A.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Dirty Dancing.* **WEST**—*The Fourth Protocol.*

628. RIVERHEAD—SUFFOLK—(727-3133). *Can't Buy Me Love.*

629. ROCKY POINT—DRIVE-IN—(744-8900). *Stakeout; Ruthless People.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 9/10: *Good Morning, Babylon.* Beg. 9/11: *Betty Blue.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Hamburger Hill.* #2—*Dirty Dancing.* #3—*No Way Out.*

632. SHIRLEY—DRIVE-IN—(281-5444). *Penitentiary III; Nightmare on Elm Street III: Dream Warriors.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Dirty Dancing.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Maid to Order.* #2—*La Bamba.* #3—Through 9/10: *Hamburger Hill.* Beg. 9/11: *A Prayer for the Dying.* #4—*Can't Buy Me Love.* #5—*The Big Easy.*

635. STONY BROOK—LOEWS—(751-2300). #1—*House II: The Second Story.* #2—*Stakeout.* #3—*Hamburger Hill.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Can't Buy Me Love; Snow White and the Seven Dwarfs.* #2—Through 9/10: *La Bamba; The Care Bears' Adventure in Wonderland.* Beg. 9/11: *The Witches of Eastwick.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*No Way Out.* #2—*Stakeout.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Dirty Dancing.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Stakeout.* #2—*The Big Easy.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). *Hamburger Hill.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—*La Bamba.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Big Easy.* #2—*No Way Out.*

704. HARRISON—CINEMA—(835-5952). Through 9/10: *La Bamba.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Hamburger Hill.* #2—*Dirty Dancing.* #3—*Wish You Were Here.* #4—*Snow White and the Seven Dwarfs; The Fourth Protocol.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Fourth Protocol.* #2—*No Way Out.* #3—*Dirty Dancing; House II: The Second Story.* #4—*La Bamba; Snow White and the Seven Dwarfs.* #5—*The Big Easy.* #6—*Masters of the Universe; The Lost Boys.* #7—*Can't Buy Me Love.* #8—*Maid to Order.* #9—*Stakeout.* #10—*Hamburger Hill.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Dirty Dancing.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Stakeout.* #2—*The Big Easy.* #3—*The Fourth Protocol.* #4—*Maid to Order.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Snow White and the Seven Dwarfs; Hamburger Hill.* #2—*The Whistle Blower.* #3—*Dirty Dancing.* #4—*The Fourth Protocol.* #5—*No Way Out.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 9/10: *The Untouchables.* Beg. 9/11: *La Bamba.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—Through 9/10: *House II: The Second Story.* Beg. 9/11: *The Curse.* #2—*Penitentiary III.*

712. NEW ROCHELLE—TOWN—(632-9700). Through 9/10: *Can't Buy Me Love.* Beg. 9/11: *The Curse.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Roxanne; Maid to Order.* #2—*The Untouchables.* #3—*Dirty Dancing.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Untouchables; He's My Girl.* #2—*The Living Daylights.* #3—*Disorderlies.* #4—*Penitentiary III.* #5—*No Way Out.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Hamburger Hill.* #2—*Maid to Order.* #3—*Snow White and the Seven Dwarfs; The Fourth Protocol.* #4—*Stakeout.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Can't Buy Me Love; Snow White and the Seven Dwarfs.*

718. RYE—RYE RIDGE—(939-8177). #1—*No Way Out.* #2—*The Whistle Blower.*

719. SCARSDALE—FINE ARTS—(723-6699). *My Life as a Dog.*

720. SCARSDALE—PLAZA—(725-0078). Program Unavailable.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*The Whistle Blower.* #2—*Maid to Order.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Living Daylights.* #2—*Stakeout.* #3—*House II: The Second Story.* #4—*Can't Buy Me Love.*

723. YONKERS—MOVIELAND—(793-0002). #1—*RoboCop.* #2—*Masters of the Universe.* #3—*Maid to Order.* #4—*Snow White and the Seven Dwarfs; No Way O* #5—*The Fourth Protocol.* #6—*The Whistle Blower.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERS VALLEY—(245-1500). #1—*Can't Buy Me Love.* #2 *La Bamba.* #3—*House II: The Second Story.* #4—*T Big Easy.* #5—Through 9/10: *The Garbage Pail K Movie.* Beg. 9/11: *The Curse.* #6—*Penitentiary I* #7—*Dirty Dancing.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-885 #1—*The Lost Boys.* #2—*Back to the Beach.*

Rockland County

750. BLAUVELT—NYACK DRIVE-IN—(358-1844). *Ca Buy Me Love; Outrageous Fortune.*

751. MONSEY—ROCKLAND DRIVE-IN—(356-4040). *Pe itentiary III.*

752. NANUET—MALL—(623-6336). *Can't Buy Me Lo*

753. NANUET—MOVIES—(623-0211). #1—*Stakeou* #2—*Penitentiary III.* #3—*The Big Easy.* #4—*Maid Order.* #5—*No Way Out.*

754. NANUET—ROUTE 59—(623-3355). *Dirty Dancin*

755. NEW CITY—TOWN—(634-5100). #1—*Can't B Me Love.* #2—*Hamburger Hill.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1- *Dirty Dancing.* #2—*Maid to Order.*

757. NYACK—CINEMA EAST—(358-6631). *The Fourt Protocol.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021 Through 9/10: *House II; Creepshow II.* Beg. 9/11: *Th Curse.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Hamburger Hill.* #2—*No Way Out.*

760. PEARL RIVER—PEARL RIVER—(735-6500) Through 9/10: *The Rosary Murders.* Beg. 9/11: *Th Curse.*

761. SPRING VALLEY—CINEMA 45—(352-1445) *Stakeout.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Th Fourth Protocol.* #2—*The Big Easy.*

763. STONY POINT—9 W—(942-0303). *Beverly Hills Co II.*

764. SUFFERN—LAFAYETTE—(357-6030). Throug 9/10: *House II: The Second Story.* Beg. 9/11: *La Bamba*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*No Way Out.* #2—*The Fourth Protocol.*

801. DANBURY—CINE—(743-2200). #1—*Stakeout.* #2—*Dirty Dancing.* #3—*The Big Easy.*

802. DANBURY—CINEMA—(748-2923). #1—*Hamburger Hill.* #2—*Can't Buy Me Love.*

803. DANBURY—PALACE—(748-7496). #1—*Penitentiary III.* #2—*The Living Daylights.* #3—*Maid to Order.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Fourth Protocol.* #2—*Can't Buy Me Love; Snow White and the Seven Dwarfs.*

806. FAIRFIELD—COUNTY—(334-1411). *The Big Easy.*

807. GREENWICH—CINEMA—(869-6030). #1—*No Way Out.* #2—*La Bamba.*

808. GREENWICH—PLAZA—(869-4030). #1—*Wish You Were Here.* #2—*Hamburger Hill.* #3—*The Living Daylights.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Dirty Dancing.* #2—*Stakeout.*

810. NORWALK—CINEMA—(838-4504). #1—*The Fourth Protocol.* #2—*Maid to Order.*

811. NORWALK—NORWALK—(866-9202). *Penitentiary III.*

812. RIDGEFIELD—CINEMA—(438-3338). *The Untouchables; The Witches of Eastwick.* #2—*Masters of the Universe.*

813. SOUTH NORWALK—SONO—(866-9202). 9/9–10: *Law of Desire.* 9/11–14: *Tampopo; Saxophone Colossus.* 9/15: *Personal Services.*

814. SPRINGDALE—STATE—(325-0250). *Spaceballs; Nadine.*

5. **STAMFORD—AVON**—(324-9205). #1—*Penitentiary III.* #2—*Born in East L.A.*

6. **STAMFORD—CINEMA**—(324-3100). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—*The Fourth Protocol.*

7. **STAMFORD—RIDGEWAY**—(323-5000). #1—*Stakeout.* #2—*Can't Buy Me Love; Snow White and the Seven Dwarfs.*

8. **STRATFORD—UA STRATFORD SQUARE**—(377-5056). #1—*La Bamba.* #2—*Hamburger Hill.* #3—*Born in East L.A.* #4—*House II: The Second Story.* #5—*Dirty Dancing.* #6—*Maid to Order.*

9. **TRUMBULL—TRANS-LUX**—(374-0462). #1—*Hamburger Hill.* #2—*Stakeout.* #3—*Dirty Dancing.*

0. **WESTPORT—FINE ARTS**—(227-3324). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—(227-9619). *Stakeout.* #4—(226-6666). *No Way Out.*

1. **WESTPORT—POST**—(227-0500). *Hamburger Hill.*

2. **WILTON—CINEMA**—(762-5678). *The Living Daylights.*

NEW JERSEY

AREA CODE 201

Hudson County

0. **ARLINGTON—LINCOLN**—(997-6873). #1—*The Big Easy.* #2—*Can't Buy Me Love.* #3—*La Bamba; The Garbage Pail Kids Movie.*

1. **JERSEY CITY—HUDSON PLAZA**—(433-1100). #1—*Hamburger Hill.* #2—*Snow White and the Seven Dwarfs; Stakeout.*

2. **JERSEY CITY—STATE**—(653-5200). #1—*Penitentiary III.* #2—*The Big Easy.* #3—Through 9/10: *The Garbage Pail Kids Movie.* Beg. 9/11: *He's My Girl.* #4—*House II: The Second Story.*

3. **SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—*The Rosary Murders.* #2—*Dirty Dancing.* #3—*House II: The Second Story.* #4—*Hamburger Hill.* #5—*Maid to Order.* #6—*The Lost Boys; Masters of the Universe.* #7—*The Big Easy; Snow White and the Seven Dwarfs.* #8—*La Bamba.*

04. **SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—*Can't Buy Me Love.* #2—*Stakeout.* #3—*The Living Daylights.* #4—*Born in East L.A.* #5—*No Way Out.* #6—*RoboCop.*

06. **WEST NEW YORK—MAYFAIR**—(865-2010). *La Bamba; Adventures in Babysitting.*

Essex County

10. **BLOOMFIELD—CENTER**—(748-7900). *The Big Easy.*

11. **BLOOMFIELD—ROYAL**—(748-3555). #1—*Hamburger Hill.* #2—*Disorderlies.*

12. **CEDAR GROVE—CINEMA 23**—(239-1462). *Maid to Order.*

14. **LIVINGSTON—COLONY**—(992-0800). *Stakeout.*

15. **MAPLEWOOD—MAPLEWOOD**—(763-3100). *The Whistle Blower.*

16. **MILLBURN—MILLBURN**—(376-0800). #1—*The Living Daylights.* #2—*No Way Out.*

17. **MONTCLAIR—CLARIDGE**—(746-5564). #1—*No Way Out.* #2—*The Living Daylights.* #3—*Stakeout.*

18. **MONTCLAIR—WELLMONT**—(783-9500). #1—*House II: The Second Story.* #2—*Penitentiary III.* #3—*La Bamba.*

919. **NUTLEY—FRANKLIN**—(667-1777). #1—*Stakeout.* #2—*Maid to Order.* #3—*No Way Out.*

920. **UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—*Dirty Dancing.* #2—*Wish You Were Here.* #3—*The Fourth Protocol.*

921. **WEST ORANGE—ESSEX GREEN**—(731-7755). #1—*The Lost Boys.* #2—*Hamburger Hill.* #3—*Can't Buy Me Love.*

Union County

930. **BERKELEY HEIGHTS—BERKELEY**—(464-8888). *Full Metal Jacket.*

931. **CRANFORD—CRANFORD**—(276-9120). #1—*Stakeout.* #2—*House II: The Second Story.*

932. **ELIZABETH—ELMORA**—(352-3483). *Snow White and the Seven Dwarfs; The Rosary Murders.*

933. **LINDEN—QUAD**—(925-9787). #1—*No Way Out; Snow White and the Seven Dwarfs.* #2—*La Bamba; Masters of the Universe.* #3—*Born in East L.A.* #4—*Stakeout; Maid to Order.*

935. **UNION—LOST PICTURE SHOW**—(964-4497). *The Whistle Blower.*

936. **UNION—UNION**—(686-4373). #1—*Hamburger Hill.* #2—*The Big Easy.*

937. **WESTFIELD—RIALTO**—(232-1288). #1—*Maid to Order.* #2—*Dirty Dancing.* #3—*The Fourth Protocol.*

938. **WESTFIELD—TWIN**—(654-4720). #1—*Can't Buy Me Love.* #2—*No Way Out.*

Bergen County

950. **BERGENFIELD—TWIN**—(385-1600). #1—*No Way Out; He's My Girl..* #2—*Penitentiary III; The Curse.*

951. **CLOSTER—CLOSTER**—(768-8800). Through 9/10: *Maid to Order.* Beg. 9/11: *The Witches of Eastwick.*

952. **EDGEWATER—LOEWS SHOWBOAT**—(941-3660). #1—*Stakeout.* #2—*Hamburger Hill.* #3—*No Way Out.* #4—*The Rosary Murders.*

953. **EMERSON—TOWN**—(261-1000). #1—*The Living Daylights.* #2—*The Fourth Protocol.*

954. **FAIR LAWN—HYWAY**—(796-1717). #1—Through 9/10: *Dirty Dancing.* Beg. 9/11: *Spaceballs.* #2—Through 9/10: *Disorderlies.* Beg. 9/11: *Revenge of the Nerds II: Nerds in Paradise.*

955. **FAIRVIEW—TWIN**—(941-2424). #1—*Summer School.* #2—*House II: The Second Story.*

956. **FORT LEE—LINWOOD**—(944-6900). #1—*Dirty Dancing.* #2—*The Fourth Protocol.*

957. **FORT LEE—SHARON**—(224-0202). *The Big Easy.*

958. **OAKLAND—TWIN**—(337-4478). #1—*RoboCop.* #2—*The Big Easy.*

959. **PARAMUS—CINEMA 35**—(845-5070). *Dirty Dancing.*

960. **PARAMUS—DRIVE-IN**—(368-1440). Through 9/10: *The Untouchables; "Crocodile" Dundee.* Beg. 9/11: *RoboCop; The Believers.*

961. **PARAMUS—BERGEN MALL**—(845-4449). *The Whistle Blower.*

962. **PARAMUS—ROUTE 4**—(487-7909). #1—*The Living Daylights.* #2—*Maid to Order.* #3—*Wish You Were Here.* #4—*La Bamba.* #5—*The Big Easy.* #6—Through 9/10: *The Lost Boys.* Beg. 9/11: *A Prayer for the Dying.* #7—*No Way Out.* #8—*The Fourth Protocol.* #9—*Hamburger Hill.* #10—*Stakeout.*

963. **PARAMUS—ROUTE 17**—(843-3830). #1—*House II: The Second Story.* #2—*Penitentiary III.* #3—*RoboCop.*

964. **RAMSEY—CINEMA**—(825-2090). *No Way Out.*

965. **RAMSEY—INTERSTATE**—(327-0153). Program unavailable.

966. **RIDGEFIELD PARK—RIALTO**—(641-0617). *La Bamba.*

967. **RIDGEWOOD—WARNER**—(444-1234). #1—*Stakeout.* #2—*The Fourth Protocol.* #3—*The Big Easy.* #4—*Hamburger Hill.*

968. **RUTHERFORD—WILLIAMS**—(933-3700). #1—*La Bamba.* #2—*The Living Daylights; Snow White and the Seven Dwarfs.*

969. **TEANECK—MOVIE CITY**—(836-3334). #1—*RoboCop; Masters of the Universe.* #2—*Full Metal Jacket; Snow White and the Seven Dwarfs.* #3—*My Life as a Dog.* #5—*Can't Buy Me Love.*

970. **WASHINGTON TOWNSHIP—CINEMA**—(666-2221). #1—*The Whistle Blower.* #2—*No Way Out.* #3—*La Bamba.*

971. **WESTWOOD—PASCACK**—(664-3200). #1—*The Big Easy.* #2—*Dirty Dancing.* #3—*Maid to Order.* #4—*Stakeout.*

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Brian Miller, N.Y. Times, 7/10/87.
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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ADVENTURES IN BABYSITTING—(1 hr. 37 min.; 1987) A comedy about a night of baby-sitting that has gone haywire. With Elisabeth Shue, Anthony Rapp, Keith Coogan, and Maia Brewton. Screenplay by David Simkins. Dir. Chris Columbus. PG-13. **223, 529, 906**

BACKLASH—(1 hr. 31 min.; 1987) Two Australian cops develop a unique bond with an aboriginal woman as they transport her to the outback to face murder charges. With David Argue, Gia Carides, and Lydia Miller. Written and directed by Bill Bennett.**82**

BACK TO THE BEACH—(1 hr. 33 min.; 1987) Frankie Avalon and Annette Funicello, teen stars of sixties beach movies, play a grown couple living in Ohio who, while visiting their college-age daughter and her surfer boyfriend, recall the fun times they used to have. With Lori Laughlin, Tommy Hinkley, and Demian Slade. Written by James Komack, Steve Meerson, Peter Krikes, and Chris Thompson. Dir. Lyndall Hobbs. PG. **725**

LA BAMBA—(1 hr. 46 min.; 1987) The true story of Ritchie Valens, the seventeen-year-old Chicano pop musician who died in a plane crash (the same one that killed Buddy Holly and the Big Bopper) only months after achieving stardom with three No. 1 hits, including the title song. With Esai Morales, Rosana DeSoto, Elizabeth Peña, Joe Pantoliano, and Lou Diamond Phillips. Written and directed by Luis Valdez. PG-13. **10, 36, 48, 68, 100, 109, 112, 200, 207, 212, 218, 219, 220, 223, 300, 306, 312, 315, 406, 501, 502, 504, 510, 513, 517, 519, 523, 530, 531, 533, 608, 610, 615, 625, 634, 636, 702, 704, 706, 710, 724, 764, 807, 818, 900, 903, 906, 918, 933, 962, 966, 968, 970**

BEVERLY HILLS COP II—(1 hr. 43 min.; 1987) A sickeningly trashy sequel. The material no longer has the pleasantly exploratory tempo that Martin Brest gave to the original. Producers Don Simpson and Jerry Bruckheimer hired the pragmatic Tony Scott, who did *Top Gun* for them, and Scott has produced a rock-video piece of filmmaking. Things move so fast that in the action sequences, all you take in is the whirring speed. Sexual attitudes are stupidly retrograde: Women are either bitches or twitches. Though Eddie Murphy is still funny, it's impossible to think of his street-smart Detroit cop, Axel Foley, as an outsider; Murphy's the star, and everyone in the movie treats him as a king. With Judge Reinhold, John Ashton, and Brigitte Nielsen. (6/1/87) R. **37, 763, 913**

★ **THE BIG EASY**—(1 hr. 45 min.; 1987) Romance and justice in New Orleans, "the Big Easy," where bribery is a way of life. Dennis Quaid is Remy McSwain, a mildly corrupt cop; Ellen Barkin is the proper assistant district attorney from the North, Anne Osborne, who is sure that small corruptions lead to larger ones. Anne is right, and Remy has to admit that she's right, but his easy way of life has some authority, too. Matching wits and battling in their professional lives, they fall in and out of bed, and together they track down two criminals responsible for a series of deaths. The balance between the two stars is perfect, and director Jim McBride gives them plenty of room. McBride's relaxed, almost improvisatory tone is in keeping with his ambiguous celebration of "easy." "Easy" means a more sociable attitude toward life, time for silly remarks that no one is meant to take seriously. But when does a man's sexual charm turn worthless? Quaid has to fight to earn Barkin's love. The movie says that a woman may sleep with a bum, but she can't be made to fall in love with him—a sexual code that the movies can't do without in the post-feminist age. With Charles Ludlam. Written by Daniel Petri Jr. and Jack Baran. (8/24/87) R. **5, 25, 34, 51, 68, 87, 101, 106, 110, 112, 200, 207, 214, 219, 220, 223, 300, 304, 306, 312, 313, 315, 321, 322, 401, 406, 500, 503, 510, 517, 520, 526, 527, 530, 532, 600, 606, 608, 611, 612, 616, 618, 621, 634, 700, 702, 703, 706, 708, 724, 753, 762, 801, 806, 816, 820, 900, 902, 903, 910, 936, 957, 958, 962, 967, 971**

BORN IN EAST L.A.—(1 hr. 40 min.; 1987) A comedy about a Mexican American who is mistakenly identified as an illegal alien and deported to Tijuana. Directed by and with Cheech Marin. R. **108, 219, 222, 303, 305, 406, 505, 625, 626, 815, 818, 904, 933**

CAN'T BUY ME LOVE—(1 hr. 34 min.; 1987) High-school senior Ronald Miller (Patrick Dempsey) strikes a deal with popular cheerleader Cindy Mancini (Amanda Peterson), who agrees to act as his girlfriend for a price. With Dennis Dugan and Courtney Gains. Written by Michael Swerdlick. Dir. Steve Rash. PG-13. **10, 37, 51, 84, 101, 106, 112, 210, 215, 218, 302, 309, 406, 504, 507, 508, 511, 517, 523, 530, 606, 608, 610, 611, 621, 625, 628, 634, 636, 706, 712, 716, 722, 724, 750, 752, 755, 802, 805, 817, 900, 904, 921, 938, 969**

COMING UP ROSES—(1 hr. 30 min.; 1987) In Welsh, Eng. subtitles. A comedy, set in a small Welsh town, about the attempt to keep an old movie palace alive. With Dafydd Hywel and Iola Gregory. Written by Ruth Carter. Dir. Stephen Bayly. PG. **45**

DEADLINE—(1 hr. 39 min.; 1987) Christopher Walken plays a veteran reporter drawn into a web of assassination and intrigue in war-torn Beirut. With Marita Marschall and Hywel Bennett. Screenplay by Hanan Peled. Dir. Nathaniel Gutman. **42, 65, 610, 625**

DIRTY DANCING—(1 hr. 40 min.; 1987) A piece of cheese—rich and a little runny around the edges. It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze—big muscles, shades, pompadour—does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino, who has extensive experience with dance documentaries. The rest of the movie, however, is conceived in the heated erotic-moral simplicities of a young adult's fiction. And the clichés turn a little thick and knowing: the poor, we're supposed to think, may be sexy, but they still need the Jews, who w teach them how to stand up for themselves. Wi Cythnia Rhodes, Jack Weston, Jerry Orbach, a Kelly Bishop. Written by Eleanor Bergstein.PG-1 **20, 31, 37, 45, 60, 66, 85, 101, 103, 106, 112, 20 204, 210, 212, 214, 218, 219, 220, 300, 302, 30 310, 313, 318, 321, 406, 503, 505, 514, 516, 51 520, 528, 530, 532, 602, 606, 608, 610, 612, 61 621, 625, 627, 631, 633, 638, 702, 705, 706, 70 709, 713, 724, 754, 756, 801, 809, 816, 818, 81 820, 903, 920, 937, 954, 956, 959, 971**

DISORDERLIES—(1 hr. 25 min.; 1987) In this comed adventure, the Fat Boys, a popular rap group, portra inept hospital orderlies hired by a compulsive gambl to "bump off" his rich uncle. With Ralph Bellam Tony Plana, and Anthony Geary. Written by Mar Feldberg and Mitchell Klebanoff. Dir. Micha Schultz. PG. **33, 90, 100, 109, 111, 112, 209, 21 222, 530, 714, 911, 913, 954**

FAMILY BUSINESS—(1 hr. 38 min.; 1987) In Frenc Eng. subtitles. A comedy about a professional crimin and the way his profession affects his family an friends. With Fanny Ardant, Johnny Hallyday, an Guy Marchand. Written and directed by Constanti Costa-Gavras. **54**

THE FOURTH PROTOCOL—(1 hr. 59 min.; 1987) Th KGB plans to frame the U.S. for an atomic explosio bringing an end to NATO. Based on the novel b Frederick Forsyth. With Michael Caine, Pierce Bros nan, and Ned Beatty. Screenplay by Frederick For syth. Dir. John MacKenzie. R. **5, 41, 52, 102, 106 200, 203, 204, Read 213, 218, 219, 300, 302, 310 314, 317, 406, 503, 506, 517, 523, 524, 527, 530 600, 606, 608, 610, 612, 617, 618, 621, 625, 627 705, 706, 708, 709, 715, 723, 757, 762, 800, 805 810, 816, 920, 937, 953, 956, 962, 967**

FULL METAL JACKET—(1 hr. 56 min.; 1987) Stanley Kubrick's Vietnam movie is a structurally bizarre absurdist comedy of death. In the 45-minute training-camp prologue, young Marine recruits are relentlessly brutalized by an insane drill instructor. When one of the recruits becomes the perfect product of Marine training—a demented murderer—we realize that the sequence is a gigantic sick joke. Another recruit wanders from Da Nang to Hue during the 1968 Tet Offensive, and Kubrick gives us a dozen or more fragments of the great tragedy, but with the meanings and responses contemptuously cut off. Finally, Kubrick pulls himself together and stages a lucid and terrifying skirmish in which the men of a platoon are picked off by a sniper. With Adam Baldwin, Dorian Harewood, and Arliss Howard. Written by Kubrick, Michael Herr, and Gustav Hasford, from Hasford's novel *The Short-Timers.* (7/13/87) R. **7, 33, 201, 511, 515, 521, 609, 930, 969**

THE GARBAGE PAIL KIDS MOVIE—(1 hr. 40 min.; 1987) Several Garbage Pail Kids escape from the State Home for the Ugly and find the meaning of caring out in the world of the Beautiful People. With Anthony Newley and MacKenzie Astin. Written and directed by Rod Amateau. PG. **42, 101, 206, 321, 523, 530, 724, 900, 902**

GOOD MORNING, BABYLON—(1 hr. 55 min.; 1987) A lovely-looking dud, from the writer-director team of Paolo and Vittorio Taviani. In the early part of the century, two brothers, Andrea (Joaquim De Almeida) and Nicola (Vincent Spano), who restore Romanesque cathedrals in Italy, leave home for the New World. After unheroic adventures in the west, they wind up building sets for D. W. Griffith's super-production *Intolerance.* The two attractive young men are nearly inarticulate, but their rapport is so complete that they barely require speech. No doubt the Tavianis are telling us something about the bliss they feel in working with each other, but the theme of equality between brothers is more pleasant than dramatic. The Hollywood scenes, beautifully lit, capture the happy innocence of silent movies, but mostly the movie is shapeless and soft. Astonishingly, the filmmakers overlook the comic possibilities of a backstage view of *Intolerance,* whose Babylonian sequences are a staggering, and staggeringly great, mixture of piety and lasciviousness. (7/27/87) PG-13. **630**

AMBURGER HILL—(1 hr. 50 min.; 1987) Reviewed in this issue. R. **24, 32, 47, 67, 85, 90, 102, 108, 109, 112, 207, 210, 211, 215, 216, 217, 219, 300, 305, 306, 314, 316, 402, 406, 505, 506, 509, 510, 512, 517, 530, 601, 604, 606, 608, 610, 621, 625, 631, 634, 635, 701, 705, 706, 709, 715, 755, 759, 802, 808, 818, 819, 821, 901, 903, 911, 921, 936, 952, 962, 967**

OUSE II: THE SECOND STORY—(1 hr. 28 min.; 1987) Another tale of home-where-the-horror-is; this time, a young artist inherits a large haunted stone house. With Arye Gross, Jonathan Stark, Royal Dano, Bill Maher, Lar Park Lincoln, and John Ratzenberger. Written and directed by Ethan Wiley. PG-13. **30, 67, 90, 92, 100, 109, 111, 112, 207, 208, 210, 211, 214, 216, 217, 220, 222, 306, 312, 318, 404, 505, 510, 512, 517, 530, 603, 606, 608, 610, 611, 625, 626, 635, 706, 711, 722, 724, 758, 764, 818, 902, 903, 913, 918, 931, 955, 963**

'VE HEARD THE MERMAIDS SINGING—(1 hr. 21 min.; 1987) A daydreaming office temp and photo hobbyist mixes fantasy with real life when she takes a job at a Toronto art gallery and becomes involved with artists and pseudo-intellectuals. With Sheila McCarthy, Paule Baillargeon, and Ann-Marie McDonald. Written and directed by Patricia Rozema.**63**

EAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package—an academic adaptation of Marcel Pagnol by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **49**

THE LIVING DAYLIGHTS—(2 hr. 10 min.; 1987) Timothy Dalton, the new James Bond, makes the mistake of playing Bond seriously, a ploy that can't be supported by the script. Despite its rather grim hero, this 15th Bond movie is good fun for about an hour or so. Much of the action is in the amiably preposterous mode of *Octopussy*. The best thrill: an escape from Communist border guards in Czechoslovakia in which Bond and his lady friend, a cellist, slide down the snowy mountains on her cello case, Commies in pursuit, and as they pass under a barrier at the Austrian border, Bond throws the Strad into the air, catching it as it comes down on the other side. Written by Michael G. Wilson and Richard Maibaum. (8/10/87) PG. **24, 33, 62, 85, 213, 301, 316, 509, 512, 601, 517, 523, 525, 609, 625, 714, 722, 803, 808, 822, 904, 916, 917, 953, 962, 968**

LIVING ON TOKYO TIME—(1 hr. 23 min.; 1987) A romantic comedy about a recent émigré from Japan who's trying to get her green card and ends up in an arranged marriage with a Japanese American rock musician. With Minako Ohashi and Ken Nakagawa. Screenplay by John McCormick and Steven Okazaki. Dir. Okazaki. **81**

THE LOST BOYS—(1 hr. 38 min.; 1987) Comedy and horror about a group of young vampires at a seaside community. With Corey Feldman, Jami Gertz, Corey Haim, Edward Herrmann, Barnard Hughes, Kiefer Sutherland, and Dianne Wiest. Screenplay by Janice Fischer, James Jeremias, and Jeffrey Boam. Dir. Joel Schumacher. R. **7, 33, 85, 112, 513, 530, 606, 706, 725, 903, 921, 962**

MAID TO ORDER—(1 hr. 35 min.; 1987) A Cinderella-in-reverse story of a rich, spoiled brat (Ally Sheedy) who is forced to work for a living. With Beverly D'Angelo, Valerie Perrin, and Dick Shawn. Written by Amy Jones, Perry Howze, and Randy Howze. Dir. Jones. PG.**20, 44, 65, 200, 214, 219, 220, 223, 304, 309, 406, 503, 506, 508, 514, 517, 519, 600, 606, 608, 610, 619, 625, 625, 634, 706, 708, 713, 715, 721, 723, 753, 756, 803, 810, 818, 903, 912, 919, 933, 937, 951, 962, 971**

MASTERS OF THE UNIVERSE—(1 hr. 48 min.; 1987) A good-vs.-evil adventure pitting the superhero He-Man against the evil Skeletor. Based on the line of toys by Mattel. With Dolph Lundgren, Frank Langella, Meg Foster, and Billy Barty. Written by David Odell and Stephen Tolkin. Dir. Gary Goddard. PG. **92, 108, 109, 112, 216, 513, 523, 530, 606, 608, 625, 706, 723, 812, 903, 933, 969**

MATEWAN—(2 hr. 12 min.; 1987) Reviewed in this issue. PG-13. **54**

THE MONSTER SQUAD—(1 hr. 21 min.; 1987) A comedy-adventure about small-town kids who confront their favorite boogeymen in the ultimate battle between good and evil. With André Gower, Duncan Regehr, Stephen Macht, and Stan Shaw. Written by Shane Black and Fred Dekker. Dir. Dekker. PG-13. **33, 216**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 43, 81, 533, 719, 969**

NADINE—(1 hr. 28 min.; 1987) A pleasant, easygoing movie of no consequence whatever from writer-director Robert Benton. Kim Basinger, wearing the rubiest of red lips, and reciting her lines more crisply than usual, is Nadine, a Texas manicurist in the mid–fifties, and Jeff Bridges is her estranged husband, a foolish dreamer with a taste for violence. They get in trouble with the town hood, Rip Torn, and after going through many adventures, fall in love again. The shallowly self-revealing lines sound as if they were written for a sitcom. But the movie goes down easily enough. Beautiful cinematography by Nestor Alemendros. (8/24/87) PG. **60, 626, 814**

★ **NO WAY OUT**—(1 hr. 54 min.; 1987) An extremely entertaining thriller about sex and power in Washington. The principals are: Kevin Costner as an ambitious young Navy officer, Gene Hackman as an abrupt secretary of defense, Sean Young as a luscious Washington party girl whom both men sleep with, and Will Patton as the secretary's unhinged aide. The goings-on, which include murder and espionage, are not as incredible as they might have seemed before the recent happenings in Washington. Screenplay by Robert Garland, an adaptation of the same Kenneth Fearing novel that inspired *The Big Clock* in 1947. Dir. Roger Donaldson. (8/17/87) R. **21, 40, 64, 80, 110, 112, 200, 202, 206, 212, 213, 220, 304, 307, 311, 313, 401, 500, 505, 509, 512, 514, 526, 530, 606, 608, 611, 616, 623, 631, 637, 703, 706, 709, 714, 718, 723, 750, 753, 759, 800, 807, 820, 904, 916, 917, 919, 933, 938, 950, 952, 962, 964, 970**

PENITENTIARY III—(1 hr. 31 min.; 1987) Imprisoned for killing a man, Leon Isaac Kennedy vows never to box again, but he is drawn back into the ring to defeat a rival team. Written and directed by Jamaa Fanaka. With Anthony Geary. R. **3, 35, 66, 90, 91, 103, 104, 107, 109, 111, 112, 204, 207, 208, 209, 210, 211, 213, 220, 222, 223, 300, 306, 312, 316, 509, 521, 530, 532, 601, 604, 606, 608, 625, 632, 711, 714, 724, 751, 753, 803, 811, 815, 902, 913, 918, 950, 963**

A PRAYER FOR THE DYING—(1 hr. 44 min.; 1987) Trying to escape the violence of Northern Ireland, an ex-member of the IRA makes a dangerous deal with the mob. With Mickey Rourke, Bob Hoskins, and Alan Bates. Screenplay by Edmund Ward and Martin Lynch. Dir. Mike Hodges. R. **10, 43, 51, 200, 218, 219, 302, 309, 406, 600, 625, 634, 962**

REVENGE OF THE NERDS II: NERDS IN PARADISE—(1 hr. 21 min.; 1987) The army of outcasts returns to find victory at a fraternity conference in Fort Lauderdale. With Robert Carradine, Anthony Edwards, Timothy Busfield, Andrew Cassese, and Curtis Armstrong. Dir. Joe Roth. PG-13. **954**

ROBOCOP—(1 hr. 43 min.; 1987) A witty futuristic thriller with violent and sadistic kicks. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as the cyborg RoboCop, a gleaming silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" Rob Bottin designed the beautiful suit of armor, and when RoboCop removes his Darth Vader–ish helmet for some brain repair, Bottin has his finest moment: Eyebrowless now and bald, Weller looks haunted by loss, for at the back of his head the smooth skull is joined to a machine. This image shows so much more sensibility than anything else in the movie that one wishes the Dutch director Paul Verhoeven had let his imagination run loose a bit more. Like many another cynical summer-season action movie, *RoboCop* sets up a desire for revenge in the audience, playing the same low game as Charles Bronson, Clint Eastwood, and other eliminators of "scum." Written by Edward Neumeier and Michael Miner. (7/27/87) R. **24, 31, 50, 85, 90, 100, 108, 112, 208, 216, 217, 303, 305, 501, 505, 511, 601, 530, 531, 603, 606, 608, 614, 620, 626, 723, 904, 958, 960, 963, 969**

THE ROSARY MURDERS—(1 hr. 41 min.; 1987) After hearing a murderer's confession, a Detroit priest hunts down the killer in order not to break his vow of secrecy. With Donald Sutherland, Charles Durning, and Belinda Bauer. Written by Elmore Leonard. Dir. Fred Walton. R. **7, 36, 62, 85, 301, 308, 406, 505, 512, 611, 625, 760, 903, 932, 952**

★ **ROXANNE**—(1 hr. 46 min.; 1987) What is this heroic protuberance? Sword, limb, member . . . *nose.* Steve Martin, who has the splendid proboscis, is the star and screenwriter of this charmingly casual modern American version of Edmond Rostand's *Cyrano de Bergerac.* Rostand, writing in 1897, created a paean to a heroic age (the France of Louis XIV); he must have felt that life had diminished by the 1890s. Steve Martin knows that since then it has diminished a great deal more. Cyrano, now called C. D. Bales, is not a dueling cavalier but a resourceful fire chief in a small northwestern ski resort. The material is now good-humored and silly rather than extravagant. Daryl Hannah, providing the comedy with a lyrical inspiration (as she did in *Splash*), is Roxanne, an astronomer; Rick Rossovich is a dumb jock who, too flustered to woo her, allows C.D. to speak in his place. The movie has an airy, mood, closer in tone to the Shakespeare of *A Midsummer Night's Dream* than to Rostand. And Martin has never been freer, looser, more inventive. With Shelley Duvall and Michael J. Pollard. Dir. Fred Schepisi. (6/15/87) PG-13. **201, 713**

SPACEBALLS—(1 hr. 36 min.; 1987) When Mel Brooks makes one of his parodies, something earnest, obsessive, and unself-conscious has to be there in the original to get him going. In the case of this takeoff of the *Star Wars* series, the original material was kid-stuff-jokey to begin with, so Brooks can't find a way to be wild, vicious, or even naughty. Which is perhaps another way of saying that the great man may be tired at last. *Spaceballs* is very tame. Daphne Zuniga as the outer-space Jewish princess has a startling moment when she sings "Nobody Knows the Trouble I've Seen" with Marian Anderson chest tones. Most of the movie is second-drawer stuff. (7/13/87) PG. **614, 814, 954**

STAKEOUT—(1 hr. 55 min.; 1987) A self-confidant Richard Dreyfuss and a rather wimpy Emilio Estevez play bantering Seattle cops who stake out the apartment of an escaped killer's old girlfriend. When Dreyfuss, pretending to be a telephone repairman, enters the apartment to install a bug in the woman's phone, he falls in love with the dark-haired beauty (Madeleine Stowe). The movie is fun, because our involvement and identification are split between the opportunistic cop, hungry for love, and his duty-bound partner, who sits squirming across the street, sure that something is about to go wrong (it does). Hokey, cheap, and violent, but it holds you. With Aidan Quinn as a psychotic killer. Dir. John Badham. (8/17/87) R. **20, 22, 36, 61, 84, 87, 101, 103, 112, 200, 202, 204, 206, 214, 219, 302, 304, 307, 309, 313, 318, 322, 404, 406, 504, 505, 512, 516, 517, 525, 527, 529, 601, 606, 608, 610, 612, 615, 616, 618, 621, 625, 629, 635, 637, 700, 706, 708, 715, 722, 753, 761, 801, 809, 817, 819, 820, 901, 904, 914, 917, 919, 931, 933, 952, 962, 967, 971**

SUMMER SCHOOL—(1 hr. 38 min.; 1987) Mark Harmon plays a high-school gym coach who has to cancel his summer-vacation plans when he is assigned to teach remedial English to a group of failures: a comedy. With Kirstie Alley and Ken Olandt. Screenplay by Jeff Franklin; story by Franklin, Stuart Birnbaum, and David Dashev. Dir. Carl Reiner. PG-13. **955**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

★ **THE UNTOUCHABLES**—(2 hr.; 1987) Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro. Capone the bootlegger knows he's popular in Prohibition Chicago as the man who brings the goods. He's become a sententious thug, titillating the journalists, pols, and society types with hints of viciousness. Ness, by contrast, is a proper young Treasury officer speaking in wooden sentences, and David Mamet (screenwriter) and Brian De Palma (director) haven't figured out a way to make him come alive. *The Untouchables* is a celebration of law enforcement as American spectacle. It's a broadly entertaining, visually exciting work, but it's not a complexly imagined, or even particularly interesting, movie. With Sean Connery, as a tough Irish street cop who teaches Ness the facts of life, Andy Garcia, and Charles Martin Smith. (6/8/87) R. **33, 222, 317, 504, 521, 620, 623, 626, 710, 713, 714, 812, 960**

THE WHISTLE BLOWER—(1 hr. 40 min.; 1987) Michael Caine investigates the death of his son, a young translator who ran afoul of his bosses at British intelligence. Caine brings an inspiring competence to his role, and the movie, which was written by Julian Bond, is always absorbing and well acted. But it's not convincing, and it depends for its righteous tone on hitting the standard villains of left-wing sentimentality, America and the upper classes. A traditionally earnest British picture. Dir. Simon Langton. (8/3/87) PG. **11, 46, 63, 88, 200, 206, 304, 308, 313, 509, 523, 529, 613, 709, 718, 721, 723, 915, 935, 961, 970**

★ **WISH YOU WERE HERE**—(1 hr. 32 min.; 1987) Lynda (Emily Lloyd), fifteen years old, just blurts out what she's thinking and feeling. It's 1951 at an English coastal town, and Lynda is surrounded by rule-bound elders. The saturnine men and shapeless women enforce a kind of lower-middle-class oppression. Yet the heroine triumphs; the drabness doesn't destroy her. Screenwriter David Leland (*Mona Lisa, Personal Services*) has a talent for English ghastliness—knobby faces, awful haircuts, ugly rooms—which he photographs with a quite extraordinary delicacy bordering on lyricism. The movie is formally disciplined and rather grave: Leland provides a wonderful frame for Emily Lloyd's self-confident performance. Yet he takes his heroine past the point of his own understanding: Lynda's sexual feelings, which should be the center of the story, are quite baffling. With Jesse Birdsall as a young bus conductor, and Tom Bell as Emily's foul-looking middle-aged lover. (8/3/87) R. **11, 52, 81, 219, 304, 509, 516, 612, 613, 705, 808, 920, 962**

THE WITCHES OF EASTWICK—(2 hr. 1 min.; 1987) Obstreperous, waggish, but all in all, rather boring. Jack Nicholson, in one of his extroverted, Kabuki performances—all forehead, eyebrows, rump, and teeth—is the wealthy New Yorker Van Horne, who takes up residence in the quiet New England town of Eastwick and proceeds to seduce three hungry ladies: the sculptor Alexandra (Cher), repressed Jane (Susan Sarandon), who plays the cello, and the endlessly fecund mom Sukie (Michelle Pfeiffer). Van Horne, a brash, insinuating seducer, is a devil—in fact, he's *the* Devil, and the witches are a welcoming coven. Michael Cristofer's adaptation of John Updike's sly and funny novel doesn't seem to be about anything at all. Most of it isn't even clear on the plot level, and the style of director George Miller is all over the place. The movie begins as a three-women-in-the-kitchen sitcom, then passes into a fantasia, a cross between Fellini and a Jack Nicholson home movie. Miller has no trouble making things look unreal, but his visual panache is overblown and undistinguished. With Veronica Cartwright. (6/22/87) R. **514, 636, 812, 951**

WITHNAIL AND I—(1 hr. 45 min.; 1986) A comedy, set in England in the late sixties, about the debauched adventures of two struggling actors. With Paul McGann, Richard E. Grant, and Richard Griffiths. Written and directed by Bruce Robinson. R. **11, 43**

THE WOLF AT THE DOOR—(1 hr. 30 min.; 1986) In 1893, Paul Gauguin returns to his native France from Tahiti to find that his work is treated with contempt: a dramatization of his struggles and love affairs. With Donald Sutherland as Gauguin and Max von Sydow as August Strindberg. Screenplay by Christopher Hampton; story by Jean-Claude Carrière and Henning Carlsen. Dir. Carlsen. R. **4, 53**

REVIVALS

BETTY BLUE—(2 hr.; 1986) In French, Eng. subtitles. French sensation Béatrice Dalle plays Betty, an impetuous girl. Betty moves in with Zorg, a writer, and decides that he is a genius. Zorg basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Betty goes crazy, but it's the fault of an uptight society. The movie is so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. **630**

THE BICYCLE THIEF—(1 hr. 30 min.; 1949) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided amateur cast are almost more real than life itself. **2**

BIZARRE, BIZARRE—(1 hr. 40 min.; 1937) In French, Eng. subtitles. Another of the great Jacques Prévert-Marcel Carné collaborations. This one is pure absurdity, a concoction about the English mania for detective novels. The cast is a who's who of great French actors: Jean-Louis Barrault, Michel Simon, Louis Jouvet, and Françoise Rosay. **8**

DIABOLIQUE—(1 hr. 47 min.; 1955) In French, Eng. subtitles. The creepy Henri-Georges Clouzot classic about a man, his wife, his mistress, and a corpse that won't lie still. A good, claustrophobic horror film, almost too sadistic to be enjoyable. With Vera Clouzot and Simone Signoret. **8**

DINNER AT EIGHT—(1 hr. 53 min.; 1933) Still the best of those all-star vehicles, thanks to some of the sharpest comedy timing you'll ever see. Be prepared, however, to put up with the corny serious portions with John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke, and Wallace Beery. Dir. George Cukor. **8**

LA DOLCE VITA—(2 hr. 55 min.; 1961) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference lead him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimée. **8**

GALLIPOLI—(1 hr. 50 min.; 1981) A lyrical and anecdotal movie about two young Australians, played by Mark Lee and Mel Gibson, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. The theme is familiar—the needless slaughter of valiant youth—and director Peter Weir doesn't have much dramatic sense, but visually the movie is very striking. **9**

LAW OF DESIRE—(1 hr. 40 min.; 1987) In Spanish, Eng. subtitles. The writer-director Pedro Almodóvar made a barbed satirical comedy a few years ago—*What Have I Done to Deserve This?*—that evoked Buñuel. But Almodóvar, in his new movie, has turned away from his vigorously blunt manner to something heavily romantic and knowing. The picture, though beautifully shot, is homoerotic kitsch—far from dull, but despite a few surprises, cloying and sticky. **813**

LIFEFORCE—(1 hr. 40 min.; 1985) Scientists exploring Halley's Comet in 1986 discover frozen creatures in a spacecraft and bring the aliens back to Earth—wit terrifying consequences. With Steve Railsback, Pete Firth, Frank Finlay, and Mathilda May. Screenplay b Dan O'Bannon and Don Jakoby, based on the nove *The Space Vampires* by Colin Wilson. Dir. Tob Hooper. **1**

PANIQUE—(1 hr. 38 min.; 1946) In French, Eng. subtitles. Julien Duvivier's superbly crafted Hitchcock style thriller about a charming young couple wh frame an old Jew—played by the great Michel Simon—for a murder they have committed. **8**

PERSONAL SERVICES—(1 hr. 43 min.; 1987) Some o this British comedy on life in a kinky brothel is disorderly fun. With exquisite manners, the Englishme looking for sex apply at the whorehouse for "Frenc polishing," or to visit "nanny," or they get themselve chained to a wall and smacked. The tone of incongruous gentility recalls sketches by the Monty Pytho troupe, of which the director, Terry Jones, was a longstanding member. *Personal Services* strains patience because its jocular tone never lets up. Jones and writer David Leland have taken the desperation and anger out of the sexual humor. As a famous madam, Julie Walters gives a shrewd, gutsy performance. With Alec McCowen. **813**

SEVEN BEAUTIES—(1 hr. 56 min.; 1976) In Italian, Eng. subtitles. Lina Wertmüller's overwrought film about a cowardly Italian Casanova in a Nazi concentration camp (Giancarlo Giannini, in a memorable performance). With Fernando Rey. **9**

SNOW WHITE AND THE SEVEN DWARFS—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm fairy tale—the first full-length animated feature—is now celebrating its 50th anniversary. David Hand was supervising director. G. **112, 201, 308, 321, 500, 501, 502, 504, 520, 523, 530, 531, 606, 609, 611, 636, 705, 706, 709, 715, 716, 723, 805, 817, 901, 903, 932, 933, 968, 969**

THAT OBSCURE OBJECT OF DESIRE—(1 hr. 40 min.; 1977) In French, Eng. subtitles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentleman in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet, and Angela Molina. Dir. Luis Buñuel. **2**

THE TIN DRUM—(2 hr. 22 min.; 1979) In German, Eng. subtitles. An anguished fable of modern European dislocation—social collapse, family brutality, the rise of Nazism—told through the prism of a little boy's experience. He's so repelled by the bestiality around him that he decides, at the age of three, to stop growing. The movie is evocative, but its anger and disgust seem at times to be aimed at the wrong targets. Based on the Günter Grass novel. Dir. Volker Schlöndorff. **9**

2001: A SPACE ODYSSEY—(2 hr. 21 min.; 1968) Apes, primitive man, astronauts, a computer with feelings, and further evolutionary steps into the future brought to you by the black slab in Stanley Kubrick's solemnly hilarious science-fiction masterpiece—an enraging, great film. Arthur Schlesinger called it "an infuriating combination of exactitude on small points and incoherence on large ones." With Keir Dullea and Gary Lockwood. **1**

WAR OF THE WORLDS—(1 hr. 25 min.; 1953) The Martians land and melt everything in sight, including the priest who goes out to "reason" with them. This George Pal production, based on the H.G. Wells novel, is somewhere between nightmare and camp. Lovers of mass-destruction special effects have become fixated on it. With blah-faced fifties actors. Dir. Byron Haskin. **1**

WITNESS—(1 hr. 52 min.; 1985) A Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out on an Amish farm to protect both himself and a young Amish boy who has witnessed a grisly murder. The cop is amused by the Amish, who are exhaustingly virtuous, but he's also amused at himself for liking them so much. The most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. Kelly McGillis is the young Amish widow the detective falls in love with. Dir. Peter Weir. **9**

ZERO FOR CONDUCT—(44 min.; 1933) In French, Eng. subtitles. A short, satirical, fascinating, and highly influential film set at a boys' boarding school, presenting an adult's world as seen through a child's eyes. It is, with *L'Age d'Or*, one of the two great classics of anarchist filmmaking. Dir. Jean Vigo. **2**

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rformance length is approximate; also, price changes frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Friday, September 11

YTHING GOES—A revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman (the original book was by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse); directed by Jerry Zaks; Michael Smuin is the choreographer. Featured in the cast are Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Previews start 9/22 prior to a 10/25 opening. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; tickets for all performances are $30 and $35; through 1/3. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

Monday, September 14

OZA—Georgia Brown stars with Bob Gunton in a musical with book and lyrics by Julian More (based on Romain Gary's *La Vie Devant Soi*), with music by Gilbert Becaud, and choreography by Patricia Birch; directed by Harold Prince. Set in an immigrant quarter of Paris, story is about a former prostitute who makes her living raising her previous colleagues' children, and about the warm relationship that evolves with one of them. Previews start 9/14 prior to a 10/1 opening. Previews: Mon. through St. at 8, Wed. and Sat. at 2, $32.50 to $49.50. From 10/6, Tue. through Sat., Wed. and Sat. at 2, Sun. at 3, $32.50 to $47.50.**Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. All major credit cards.

Now Playing

IG RIVER—Musical based on Mark Twain's classic, *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; opened 4/25/85. Featured in the cast are Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Trey Wilson, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $36 to $45; Fri. and Sat. at 8, $38.50 to $47.50; Wed. at 2, $32 to $40; through 9/20. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● ●

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Evan Handler, Alan Manson, Phyllis Newman, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction is by Arthur Laurents, and it opened 8/21/83. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever and *should* last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Jean De Baer, and Jami Lynne Grenham. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square Theatre,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Lillias White (who commendably sings a show-stopper), Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45.. **Ambassador Theatre,** 215 West 49th Street (239-6200). 2 hr. 10 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theatre,** 226 West 46th Street (246-0102). 2 hr. 35 min. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Jack Klugman, Ossie Davis, and Christine Estabrook are now the stars of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss; opened 11/19/85. (As of 10/6, Judd Hirsch and Cleavon Little, the original stars, return to the cast for thirteen weeks.) Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (719-4098). 2 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert star in Larry Shue's comedy about an architect and his difficulties with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler. Tue. through Thur. at 8, Sat. at 2,

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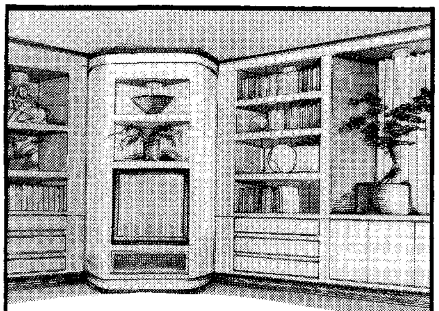

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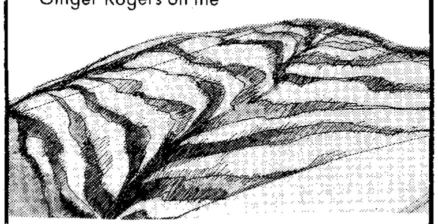

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Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SHERLOCK'S LAST CASE—Frank Langella plays Sherlock, and Donal Donnelly (whose performance is an inexhaustible fount of comic energy) is Dr. Watson in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon with *brio* and panache to spare. The production is inventive throughout, and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Jennie Ventriss (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Mon. through Sat. at 8, Sat. at 2, $27.50 to $37.50; Wed. at 2, $22 to $32.50. Starting 9/7 (after Labor Day), Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. at 2, $22 to $32.50. **Nederlander Theatre,** 208 West 41st Street (921-8000). 2 hr. 20 min. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

THE ADVENTURES OF ULTRA VINYL—A sci-fi play by Amber Chase, complete with rock music and lyrics, by different composers and lyricists,telling of mysterious aliens and their contact with earth. Wed. through Sat. at 7:30, Sun. at 5; $15; through 9/13. **Henry Street Playhouse,** 466 Grand Street (307-7171).

THE DISPOSAL—William Inge's play about three condemned men awaiting electrocution on Death Row; directed by James Manos, Jr. Sun. and Mon. at 8, Tue. at 7 and 9; $8; through 9/15. Montana Theatre Company at the **Jan Hus Theatre,** 351 East 74th Street (663-7873).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured is the original cast: Dana Ivey, Morgan Freeman, Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2; $24.50. From 9/11, prices are $24.50 to $28.50. **John Houseman Theatre,** 450 West 42nd Street (564-8038).

ENO—ON THE MOVE—A young Israeli mime expert, a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Tue. through Sat. at 8, Sun. at 3 and 7:30; $15. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

HAPPY DAYS—Aideen O'Kelly and John Leighton are costars in Samuel Beckett's play, directed by Shivaun O'Casey (the daughter of Sean O'Casey). Through 10/25 (call theater for details). **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weird and funny musical, now in its sixth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enact kinetically by Lynn Hippen, and vocally by Ron Ta lor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at and 5; $27.50 to $35. **Orpheum Theatre,** 126 Se ond Avenue (477-2477). ● ●

MAJOR BARBARA—A revival of George Bernard Shaw romantic comedy about a young woman who disco ers the pitfalls of bribing people to seek salvation; d rected by Karen Jambon. Fri. and Sat. at 8, Sun. at and 7:30; $10; through 10/18. **Westside Reperto Theatre,** 252 West 81st Street (874-7290).

MAMA, I WANT TO SING—Deitra Hicks stars in this fi gospel musical, by Vy Higginsen (who is also the na rator) and Kenneth Wydro, about a young girl in th church choir who dreams of becoming a pop singe Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 t $19.95. **Heckscher Theatre,** Fifth Avenue at 104 Street (534-2804).● ●

MICE IN THE THEATRE—Jack Ross's comedy, directed b John Monteith, is about a dilapidated mouse-infeste Greenwich Village theater (desirable only by virtue c its location) where three diverse bills are booked si multaneously. Featured in the cast are George Mac Clain, Bill Woods, Alexa Abercrombie, Gaye Stude baker, Richard Pierce, Mark Robinson, Jeremy Black and Dennis Lee. Tue. through Sat. at 8, Sun. at 3 an 7; $10 and $12.50. **Actors Playhouse,** 100 Sevent Avenue South (691-6226).

MOMS—Clarice Taylor stars in the title role in a reviva of the highly praised musical play by Ben Caldwel about famed comedienne Jackie "Moms" Mabley Carol Dennis plays Moms's dresser and confidante and Grenoldo Frazier (who wrote the music) is seen a her pianist, chauffeur, and general factotum; directe by Walter Dallas. Tue. through Sat. at 8, Sat. at 2 Sun. at 3 and 7:30; $18 to $24. **Astor Place Theatre** 434 Lafayette Street (254-4370).

NOTHING TO REPORT—Sam Ciccone's play about a co facing a crisis in his personal life; directed by Joh Augustine. Featured in the cast are Arthur Salmon Richard Willis, Mark Shannon, Don Striano, and Lou Spiritos. Wed. thru Sun. at 8; $15. **Stage Arts Theatre,** 120 West 28th Street (279-4200).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are Cathy Russell, Perry Pirkkanen, John Sellars, G. Gordon Cronce, Warren Manzi, and W. MacGregor King. Wed. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $20 to $22. **McGinn/Cazale Theatre** (over the Promenade Theatre), 2162 Broadway (307-7171).

PHILISTINES—The American version of Gorky's play about a country, a people, a family in turmoil; directed by Aaron Levin. Featured in the cast are Erica Stevens, Will Hare, Lynn Chausow, Jack Betts, June Prud'homme, John Hutton, Tony Carlin, Gregory Chase, Jack Kenny, Margaret Dulaney, Sandra LaVallee, and Ron Orbach. Wed. through Sat. at 8, Sun. at 3; 9/8 through 10/4; $10. **Perry Street Theatre,** 31 Perry Street (279-4200).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theatre,** 115 Macdougal Street (254-5076).

ROMANCE! ROMANCE!—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the current season. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $15. 10/30 through 11/9. **Actor's Outlet Theatre,** 120 West 28th Street (645-0783).

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of ighschool children who are inspired to create their wn play about Nelson Mandela. A cast of seven plus n musicians have traveled from South Africa for this ngagement. Tue. through Sat. at 8, Wed. and Sat. at , Sun. at 3; $30; through 11/29. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th treet (239-6200). **IRLS**

R-CROSSED LOVERS—A musical fantasy about how hakespeare made it as a playwright, bringing wenchs, lords, ghosts, and Elizabeth I to life. Wed. through at. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

EL MAGNOLIAS—Robert Harling's play returns (and ooks and plays better yet in its larger venue), about ociety matrons who live, discuss, and enjoy life as hey are beautified at a beauty parlor regularly; directd by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This weet, small play is entertaining and moving. Tue. hrough Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; 20 to $27. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782).

MPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ● ●

LD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, Thomas Calabro. Thur. through Fri. and Sun. at 8, Sat. at 7 and 10; $15 to $20. Presented by the Glines at **47th Street Playhouse,** 304 West 47th Street (279-4200).

THEATER COMPANIES

IERICAN ENSEMBLE COMPANY—Kelly Masterson's *Touch,* directed by John Genke, deals with another aspect of the tragedy of AIDS. It tells of those who are alone and have only each other for support. Featured in the cast are Robert Petito, Gary Steef, Les Daniels, William White, and Matthew Cloran. Thur. through Sat. at 8, Sun. at 3 and 7; 9/11 through 10/1; $10. **American Ensemble Company Theater,** 339 East 28th Street (571-7594).

LUE HERON COMPANY—A revival of Fernando Arrabal's *On The Tightrope* concerns a circus performer, exiled from Madrid, who becomes a tightrope walker--suspended between life and death; directed by W. A. Finlay. With Nelson Capp, J. C. Hoyt, and Tom Bruno. Thur. through Sat.; 9/10 through 26; $8. **Mazur Theatre,** 555 East 90th Street (787-0422).

REE SHAKESPEARE IN THE PARK—Last play of the summer here: through 9/13, *King Henry IV,* pt. I. Henry Bolingbroke, beset with anxieties, succeeds the murdered Richard II, while his son and heir cavorts with Falstaff; directed by Joseph Papp. Free tickets distributed, one per person, starting 6:15 on date of performance. **Delacorte Theatre.** From Central Park West, enter at 81st Street; from Central Park East, enter at 79th Street and Fifth Avenue.

IANHATTAN ENSEMBLE—Shakespeare's *Timon of Athens,* set in the present, about a generous man who finds himself unexpectedly in debt, with no one to return his generosity; directed by Raymond David Marciniak. Sun. through Fri. at 8; through 9/11 (no Monday performances). **Washington Square Church,** 135 West 4th Street (769-9240).

ROMETHEAN THEATRE COMPANY—Triple feature: Dan Roentsch's *The Queen's Bedroom,* with Terry Burns and Kate Stillwell; William Greeley's *The Tail,* with Stephen Byers and Ellen Turkelson; Maggie Kulik's *Origin of Species,* with Sharon Glazer, John Pettress, Diane Urbanski, and David Wilson. Thur. through Sat. at 8, Sun. at 3; $8; 9/24 through 10/11. **Theatre 22,** 54 West 22nd Street (719-9812).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa*; Gloria Gonzalez's *Cafe con Leche;* Richard Talesnik's *La Fiaca;* Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suiidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Through October. Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue). **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours,* and Israel Horovitz's *Line.* 9/15 through 10/11, Veronica Francis's *Passage* which deals with the effects of Alzheimer's disease on the victim's family; $8. Tue. through Sun. at 7. Jerry Strickler performs his one-man documentary, *My Alamo Family,* every Tuesday at 9; $14. **Thirteenth Street Theatre,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5; through 9/20. **Dramatic Personae,** 25 E. 4th St. (673-4382).

THE BATTERIES MAKE IT WORK—Written and directed by Doug Barasch, play is a comedy about the ups and downs of life and its relationships, fashioned into a 13-inning baseball game. Featured in the cast are Ed Tulskie, Sari Braff, Tim Byrd, Darrell Grady, Alan Scott, Rob Corbo, and Lisa Quinones. 9/17 through 19 at 8, 9/20 at 3 and 8; $10. **The Noho Playhouse,** 2 Bond Street (686-0462).

BLACK MEDEA: A TANGLE OF SERPENTS—Set in 19th-century New Orleans, the action parallels the Euripidean storyline and is an adaptation of the Greek tragedy. Essene R stars; director is Ken Lowstetter. 10/1 through 4 at 8 p.m. $12. **Aronow Theatre,** 136th Street and Convent Avenue (289-3281).

THE BLACK NOTEBOOKS OF CHRISTINA ROSSETTI—Charles A. Pulaski tells of five decades in the Victorian poet's life; directed by Bruce Biggins. Featured in the cast are Elisa Di Simone, Maricela Ochoa, Judith Seymour Strawn, Lenny Bart, Herb Farnham, and Hunter Johnson. Tue. through Sat. at 8, Sun. at 7, Sat. at 3; through 9/27; $10. **South Street Theatre,** 424 West 42nd Street (279-4200).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 7; $10; from 9/10. Presented by the Manstage Project at **Shandol,** 137 West 22nd Street (243-9504).

CAT AMONG THE PIGEONS—Georges Feydeau's farce centering about a suitor who finds himself engaged to two maidens at the same time; directed by Kevin O'Connor. Featured in the cast are Melissa Yade, Joseph Callari, Terry Piotrowald, Mary Alice McGuire, Bob Wilkins, Fred Stroppel, Rob Tomberg, Donald Viscardi, and Mina Apovian. Wed. through Sun. at 8; $8; from 9/9 through 10/4. **The Courtyard Playhouse,** 39 Grover Street (496-4288).

COUNT DRACULA—Ted Tiller's drama, based on Bram Stoker's classic *Dracula,* retells the tale blending suspense, romance, comedy, and drama. Featured in the cast are Howard Thoreson, Joseph Scott, Keith Michl, David McConnell, Dale Merchant, Randy Kelly, Marjorie Feenan, Susan Farwell, and Don Durling. Thu. and Fri. at 8, Sat. at 7 and 10; through 9/19. **Village Performers Theatre,** 98 A Third Avenue (496-2533).

DOUBLE BILL—*Strindberg Tonight,* a comedy by Jan Henson Dow and Robert Schroeder, plus William Lannon's *The Lite Man*; both new, both directed by Michael Hillyer, and both taking place backstage during rehearsals at a small theater. Wed. at 8, Fri. at 7, Sat. at 10; $10; 9/12 through 10/7. **Wings Theatre,** 112 Charlton Street (645-9630).

FOUND IN THE GARDEN: FRAGMENTS OF SHRAPNEL—Le Wilhelm's play examines a mountain community in the year 1950, as a young woman prepares for her wedding. Featured in the cast are Anne Muller, Jed Dickson, Philip Galbraith, Cecilia Frontero, and Carol Halstead. 9/8 through 12 at 8; $8. **Beckman Theatre,** 314 West 54th Street (496-8018).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's biography of a young girl coming of age in the Mississippi Delta; directed by Edward G. Smith. Tue. through Sun. at 7:30, Sat. and Sun. at 3; $10; from 9/24 through 10/25. **New Federal Theatre,** 466 Grand Street (598-0400).

FUNERAL GAMES—A revival of Joe Orton's play to satisfy those who missed the first run. It tells of the colli-

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sion between a defrocked priest and a self-styled evangelical "man of some cloth created by himself;" directed by Fred Fondren. Featured in the cast are John Rodaz, Allan MacDonald, Elise Easley, and Stephen Broker. Thur. through Sun. at 8; $8; through 9/27. **Prometheus Theatre**, 239 East Fifth Street (477-8689).

THE GENERAL'S DAUGHTER—Nomi Rubel's play, set in New York City, about a young Israeli whose dream of peace is shattered by today's realities. Featured in the cast are Stanley Sidman, Orly Bokobzer, Gideon Atlas, Elana Kivity, Colleen Hayden, Stephen Diacrussi, Orly Bokobzer Kaniel, and David Green. 9/10 at 8, 9/12 and 13 at 4 and 8; $8. **TOMI Theatre,** 23 West 73rd Street (874-6297).

THE GREAT NEBULA IN ORION—A revival of Lanford Wilson's play, directed by Buck Hobbs, in which two women, once classmates, meet again fourteen years after graduation. Tues. through Thur. and Sat. at 7, Fri. and Sun. at 6; through 10/25; $8. **American Nook and Cranny,** 12 Fulton Street, South Street Seaport (797-9022).

THE LENNY BRUCE REVUE—A burlesque of comedy and dance, written and directed by Fred Baker, based on the routines of the late Lenny Bruce. Featured in the cast are Amelia Prentice, Michael E. Cooke, Veanne Cox, Michael Grieco, Lori Creevay, Miguel Sierra, Joanna Telford, Lisa Gersch, Cyndy McCrossen, and Stan Taffel. Fri. and Sat. at 11:30 p.m.; $8. **Harold Clurman Theatre,** 412 West 42nd Street (279-4200).

MURDER AT MANCHESTER HOUSE—A gothic comedy by Sam and Zelda Schwartz, directed by David Macy, about a murder most foul which takes place on a dark and stormy night. 9/11 through 12; $8. **The Actors' Factory,** 149 West 29th Street (594-1494).

RENO—A one-man play, written and performed by Paul Zimmerman, dramatizes the compulsions of gambling, and its results; directed by Peter Askin. Thur. through Sat. at 8, Wed. at 10:30 p.m.; $10. **Under Acme Theater,** 9 Great Jones Street (582-1060).

SETI—Which stands for *Search for Extra-Terrestrial Intelligence,* a play by Michael T. Folie telling of a vast number of people who search the microwave radio frequencies for the transmissions of possible extra-terrestrial civilizations (which they think are probable); directed by Scott N. Carr. Wed. through Sat. at 8, Sun. at 3; $6; through 9/20. **Westbeth Theatre Center,** 151 Bank Street (741-0391).

STONE—Pete Gailey's comedy, with music performed by Nickel Back, telling of a musical illiterate bent on buying himself a career in country music; directed by Renner Davis. Featured in the cast are Gary Evans, Lisa Perry, Jerry Lambert, Nancy Irwin, Renner Davis, and Pete Gailey. Thur. through Sat. at 8; $6; 9/17-19 and 24-26. Presented by Sweatshirt Stage, at **Raft Theatre,** 432 West 42nd Street (262-2341).

VIÑA—The Latin American Theatre Ensemble presents a trilogy of one-act plays by Chilean author Segio Vodanovic, contrasting bourgeois traditionalism, no longer optimistic, with modern lifestyles and hypocrisy; directed by Victor Acosta, and starring Favio Ureña, Sergio Campa, Johanna Siegmann, Mario Angel Ferreira, Marielva Sieg, Norma Mautone, and Lelia Quinn. Fri. at 8 in English; Sat. at 8 and Sun. at 6 in Spanish; $8; 9/19 through 11/1. **El Portôn del Barrio,** 175 East 104th Street (246-7478).

WHAT'S NU?—Glenn Wein's contemporary comedy about religion, roles, and relationships; directed by James Justin. Featured in the cast are Brad Isaac, Erin McClaughlin, and the author. Thu. at 8, Sat. at 7, Sun. at 8; $10; through 10/4. **Wings Theatre,** 112 Charlton Street (645-9630).

WHY TO REFUSE—Eduardo Machado's drama about a jailed Latin American broadcaster, held for his political and moral beliefs, who won't confirm to the new regime of his country even though doing so would mean his release; directed by Melia Bensussen. Featured in the cast are Jeff Sugarman, Kate Flatland, Craig Bryant, John Finch, and Jay Corcoran. Thur. through Sun. at 8:30; $4. **Theater for the New City,** 155 East 10th Street (254-1109).

NEW YORK TICKET SERVICE

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MANHATTAN

Lower New York

MAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

MSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m. L Mon.–Fri. 11 a.m.–6. Br Sat.–Sun. 7 a.m.–5. D daily 6–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GRAND ON READE—107 Reade St., bet. W. Broadway and Church St. (513-0610). Dress opt. American/continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sauteed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

ROEBLING'S BAR AND GRILL—11 Fulton St. (608-3980). Casual. American/seafood. Spcls: fresh Norwegian salmon with pesto beurre blanc, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Sat. to midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res.

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sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: soft-shell crabs, fresh spinach fettuccine with porcini mushrooms, cold poached salmon with lemon mousseline. Res. sug. Br Sat.–Sun. noon–4. D Sun.–Thu. 5:30–1 a.m., Fri.–Sat. to 2. **(I–M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St. (533-0012). Casual. Co tinental. Spcls: swordfish mesquite, seafood brochet chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Sun. noon–3:30. D Mon.–Thu. 5:30–1 a.m., Fri.–S to 2 a.m., Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC,**

MINETTA TAVERN—113 Macdougal St., at Minet La. (475-3850). Casual. Italian. Spcls: malfatti, tort lacci, gnocchi, risotto frutti di mare, pollo sicilian Res. sug. L daily noon–3. D daily 3–midnight. **(I-M** **AE, CD, DC, MC,**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Ca ual. American. Spcls: prime sirloin, lamb and ve chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 1 a.m.–4. D daily 5–midnight. 2 hr. free D parkin Ent. nightly from 9. **(M)** **AE, CB, DC, MC,**

SEVILLA—62 Charles St., at W. 4th St. (929-3189 Casual. Spanish. Spcls: paella à la Valenciana, mari cada Sevilla. L Mon.–Sat. noon–3. D Mon.–Th 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnigh **(I-M)** **AE, DC,**

TEXARKANA—64 W. 10th St. (254-5800). Casua American Regional. Spcls: fried chicken, barbecue steaks, crawfish. Res. nec. D daily 6–midnight. Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475 0880). Casual. American. Spcls: medallions of roaste lobster with spaghettini, grilled swordfish with tw mustard sauce and fried onions, roast Long Islan duckling with quince compote, saffron and green pep percorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. B Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC,**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685 3828). Casual. American. Spcls: seafood, steaks, pasta Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11 Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewal cafe. **(M)** **AE, CB, DC, MC, V**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shis kebab, stuffed fish, stuffed mussels. Res. sug. I Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CASA MIA—225 E. 24th St. (679-5606). Casual. Northern Italian. Spcls: veal Sorrentino, chicken and veal alla crema, spaghetti carbonara. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, veal and chicken sausage seasoned with jalapeno in mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.––Fri. 5:30–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignon-

ette d'agneau aux herbes, ratatouille. Res. nec. L on.–Fri. noon–2:30. D daily 6–11. **(M)**
AE, DC, MC, V.

PALMIER—37 E. 20th St. (477-6622). Casual. rench. Spcls: salmon a la nage, sweetbreads with runes and port, noisette of lamb with thyme and gra- n dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D on.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

TER BAR & RESTAURANT—Grand Central Termi- al (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open on.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)**
AE, CB, DC, MC, V.

SCA—23 E. 22nd St. (533-2293). Casual. Mediterra- ean seafood. Spcls: cioppino (seafood stew), grouper nilanese, seafood lasagna. Res. sug. L Mon.–Fri. oon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist ightly 5–9. **(M)** **AE.**

TE'S TAVERN—129 E. 18th St., at Irving Pl. (473- 676). Casual. Italian/American. Spcls: shrimp scam- i, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.– nidnight. Private parties for 50. Outdoor café. **(M)**
AE, CB, DC, MC, V.

E PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

L ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

HELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

5 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

TELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–10:30. Private parties for 25. Pianist Mon.–Fri. from 6–10:30. Closed Sat.–Sun. **(E)**
AE, CB, DC, MC, V.

TRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

RUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: terrine of turbot with fresh water prawns, bourbon-glazed salmon fillet, tournedos of beef with tarragon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–11:30. **(M)**
AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)**
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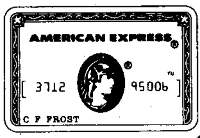

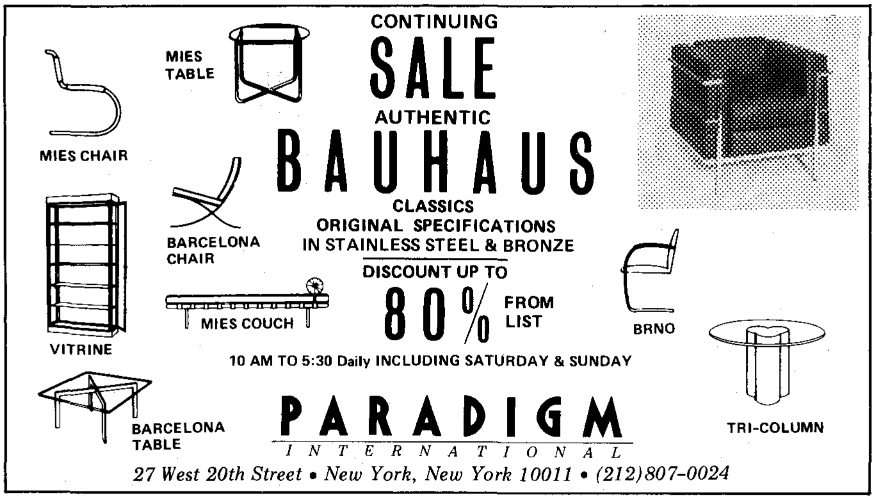

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14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. D Mon.–Fri. 3:30–9. Complete L and D. Closed Sat.–Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Sat. 5:30–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. E Thu. and Fri. 2-hr. free D parking from 6. Clos Sun. **(I–M)** **AE, CB, DC, MC,**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Le ington and Third Aves., Citicorp Bldg. (37 3367). Casual. Italian. Spcl: fettuccine Alfredo. R sug. Open daily 11:30 a.m.–11:30. Br Sun. noon- **(I-M)** **AE, CB, DC, MC,**

ARGENTEUIL—253 E. 52nd St. (753-9273). Casu American. Spcls: artichoke bottoms in vine leav with red pepper and olive sauce, Caesar salad wi grilled porcini mushrooms, roast goose fish and dee fried cabbage. Res. sug. L Mon.–Fri. noon–2:30. Mon.–Sat. 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC,**

AWOKI—305 E. 46th St. (759-8897). Jacket require Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Pı vate parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC,**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48 St., in the Hotel Inter-Continental (421-083 Jacket required. Continental. Spcls: grilled salm with piquant seasoning, L.I. duckling with cranber relish, fillet of beef with duck liver and merlot wi sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon. Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:3 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. En Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC,**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841 Casual. French/Alsatian. Spcls: choucroute Alsac enne, onion soup, quiche. B daily 6 a.m.–11 a.m. B Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–1 S daily 10–6 a.m. **(M)** **AE, CB, DC, MC,**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bu khara. Spcls: frontier roasted lamb, duck Bukhar mellow cream chicken, frontier dal. Res. nec. Mon.–Fri. noon–3. D daily 5:30–11. Free D parkin after 6. **(M)** **AE, CB, DC, MC,**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual American. Spcls: pasta, seafood, hamburgers, salad fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to mid night, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal American. Spcls: steak, chops, lobster, seafood. Res sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carn asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Vale parking after 6. **(I)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–10:30 a.m. L daily noon–3. **(E)** **St. Regis Grill:** Casual. D daily 5:30–11:30. Cocktails 4–1 a.m.**(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

FAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filèt de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: salad of mixed greens, scallop, duck liver and asparagus; terrine of duck with Cumberland sauce, filet of tile a l'angezine, broiled red snapper over creamed flageolets. D daily 6–midnight. Pre-theatre D 5–6:45. **(M)** **AE, CB, DC, MC, V.**

PETITE MARMITE—5 Mitchell Pl., at 49th St. and First Ave. (826-1084). Dress opt. French. Spcls: saumon grille sauce estragon, escalopine de veau aux tomates seches, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Private parties for 30. Closed Sun. **(E)**
AE, CB, DC, MC, V.

URENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)**
AE, CB, DC, MC, V.

CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)**
AE, CB, DC, MC, V.

INCONTRO—307 E. 45th St. (697-9664). Dress opt. Northern Italian. Spcls: involtini alla siciliana, seno di vergine, tonno agrodolce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)**
AE, CB, DC, MC, V.

OUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

UTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

ENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)**
AE, CB, DC, MC, V.

ALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)**
AE, CB, DC, MC, V.

ECCAVI—251 E. 52nd St. (753-6387). Casual. American. Spcls: grilled fish, yellow tomato gazpacho. Open Mon.–Fri. noon–10:30, Sat. 6–10:30. Closed Sun.**(M)**
AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)**
AE, CB, DC.

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)**
AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)**
AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)**
AE, MC, V.

CAFE DE NICE—56 W. 56th St. (586-7812). Casual. French. Spcls: duck in Grand Marniere sauce, poulet Nicoise, rabbit in white wine sauce. Res. sug. L

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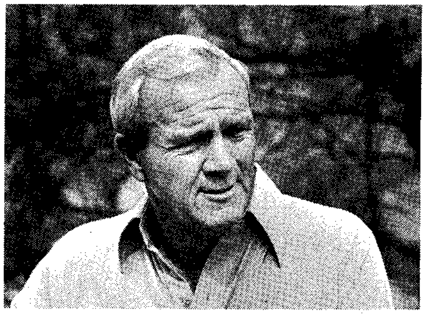

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CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortellini garganelli, tortelloni burro e oro, garganelli alla romagnola. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Fri. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parki
after 5. Closed Sun. **(M)** **AE, CB, DC, MC,**

MAMMA LEONE'S—239 W. 48th St. (586-5151). C
ual. Italian. Spcls: veal and chicken parmigiana. R
sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–F
3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete
and D. Ent. nightly. Private parties for 500. **(M)**
AE, CB, DC, MC,

PATSY'S—236 W. 56th St. (247-3491; 247-349
Jacket req. Italian. Spcls: veal rollatine marsala, spe
dino Romano. Open Tue.–Thu., Sun. noon–10:4
Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC,**

**RAINIER'S—811 Seventh Ave., at 52nd St., in th
Sheraton Centre** (581-1000). Formal. Continent
D daily 6–10. Cocktails from 5. Complete D. Pian
Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC,**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket r
quired. Northern Italian. Spcls: homemade pasta, se
food, veal. Res. nec. Open Mon.–Sat. noon–11:3
Private parties for 60. Closed Sun. **(E)**
AE, CB, DC, MC,

SAN MARCO—36 W. 52nd St. (246-5340). Jacket r
quired. Northern Italian. Spcls: zuppa di pesce, pagl
e fieno, veal magenta. Res. sug. L Mon.–Fri. noon
2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free
parking after 5. Closed Sun. **(M-E)**
AE, CB, DC, MC,

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th S
(246-9201). Jacket required. American/seafood. Spcl
grilled centre-cut swordfish with orange and cilantr
Maryland crabcakes with lobster and herb sauc
steamed paillard of Great Lakes sturgeon with tomat
chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–
Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater
5–6:30 with free parking. **(E)** **AE, CB, DC, MC,**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th St
(307-6340). Casual. Seafood/Continental/Thai
Spcls: shrimp Bangkok, Sea Palace combinatio
Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:3
D daily 4:30–midnight. Bar till 1 a.m. Private partie
for 40. **(I)** **AE, CB, DC, MC,**

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-
54th Sts.** (245-7850). Casual. Spcls: smoked an
cured pastrami, corned beef, homemade blintzes
stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 1
a.m. **(I)** **No credit cards**

**TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39t
floor** (757-6662). Dress opt. American/Continental
Spcls: steak Diane flambé, fresh seafood. Res. nec.
Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent
Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.––Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Spcls: shabu shabu, udonsuki, lobster-gusokuni. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, ed and green pepper. No res. L Mon.–Sat. noon–:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

VEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

LIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

RAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.–10:30 a.m. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

AN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

E PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

E TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

E VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

AURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

HE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

ARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

ETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. Br Sun. noon–3. **(M)** **AE, MC, V.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

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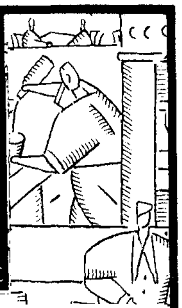

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RESTAURANTS

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. and 9/1–14. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St. (861-4505). Dress opt. French. Spcls: huîtres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amanc amères. Res. sug. L Mon.–Sat. noon–3, Sun. noon– D Mon.–Sat. 6–11, Sun. 5–9:30. S 10:30–12:30 a. with chamber music. Private parties. **(M)** **No credit carc**

LION'S ROCK—316 E. 77th St. (988-3610). Casu American/Continental. Spcls: fillet of St. Peter wi crabmeat and pesto, crab ravioli with three chees breast of chicken pecan. Res. sug. L Mon.–Fri. 11: a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.– Sun. to 3:30. Private parties. **(M)** **AE, CB, D**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-698 Casual. French. Spcls: salade de volaille dijonnais moules marinière, paillard de veau grillé au basilic, m gnons de boeuf et de veau au poivre vert, burger l'on nibus. Res. sug. L and D Mon.–Sat. noon–11. Priva parties 40–125. Pianist. Closed Sun. **(M)** **AE, D**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Ca ual. Spanish. Open Mon.–Fri. noon–midnight, Sat. Sun. to 1 a.m. **(I-M)** **AE, DC, MC,**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111 Formal Mon.–Fri., black tie Sat. French. Spcls: sala de cailles au foie gras, salade de langoustines et h mard aux pousses d'épinards, selle d'agneau farcie à crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.n Dancing Tue.–Sat. Private parties for 10–400. Close Sun. and Mon. **(E)** **AE, DC**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (62 2100). Casual. American. Spcls: pizza with mozzarel and fontina, roasted rack of lamb, plum tart. Res. su L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11 Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC,**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime ri fresh fish, chicken Portuguese. Res. sug. D onl Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian Spcls: veal chop with green peppercorn sauce, re snapper marichiare, fettuccine verde fileto pomidoro Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards**

PICCOLO MONDO—1269 First Ave., bet. 68th–69t Sts. (249-3141). Formal. Northern Italian. Spcl scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3 D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: suprem of pigeon with hazelnut dressing, sautéed shrimp i sauce piquante, medallions of veal with chive sauce salmon with wild mushrooms and herbs. Res. sug. daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

ECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

BA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

LORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled fish, fettuccine with crabmeat, piazza, sliced shell steak with rosemary and sage butter sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 90–140. **(M)** **AE, CB, DC, MC, V.**

AFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

AFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

AMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

ARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

AVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

ONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

OPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

ANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.Pianist nightly. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SILVERBIRD—505 Columbus Ave., bet. 84th–85th Sts. (877-7777). Casual. Native American. Spcls: fresh brook trout baked in a corn husk, buffalo steak, roasted rabbit marinated in honey and sage. Res. sug. D only Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. Pianist Tue.–Sat. from 9. **(M)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th–68th Sts. (873-4100). Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30 a.m.–5. Ent. Tue.–Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851; -339-9288). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.--Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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ART EXHIBITIONS

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

RALPH ALBERT BLAKELOCK/SUSAN ROTH—Paintings by both; through 10/31. 22 E. 80th St. (879-6606).

FRITZ BULTMAN—A retrospective of works by this second-generation Abstract Expressionist and Hunter College professor (1959–63), who died last year; 9/15–10/23. Hunter College, 695 Park Ave. (772-4999).

GRAHAM CAMPBELL—Abstract paintings and large drawings; 9/11–10/8. C.D.S., 13 E. 75th St. (772-9555).

PETAH COYNE—A site-specific sculptural installation; 9/10–10/1. Sculpture Center, 167 E. 69th St. (879-3500).

SHEPPARD CRAIGE—Recent paintings of Siena landscapes; 9/10–10/6. Perlow, 980 Madison Ave. (517-5858).

ETHEL SCHWABACHER—Abstract paintings from the fifties; 9/12–10/7. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

HONORE SHARRER/JOHN DIGBY—Recent paintings that refer to politics, history, and mythology/Collages that incorporate engravings of birds; 9/12–10/3. Forum, 1018 Madison Ave. (772-7666).

VLADIMIR ZAKRZEWSKI—Recent neo-Constructivist paintings and drawings; through 10/10. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

57th Street Area

JACKIE BATTENFIELD—Recent abstract paintings; through 9/11. First Women's Bank, 111 E. 57th St. (794-9712).

HENRI CARTIER-BRESSON—Paintings and drawings from the past fifteen years, including scenes from his window on the Rue de Rivoli in Paris and around his summer home in Provence; 9/11–10/17. Herstand, 24 W. 57th St. (664-1379).

MAX COLE/YUNKO YODA—Minimal paintings with stripes/Handmade pigmented tissues and papers that are attached to wood supports. Through 9/19. Zabriskie, 724 Fifth Ave. (307-7430).

FRIEDEL DZUBAS/MICHAEL STEINER—Large-scale abstract monotypes/New sculptures assembled from found pieces of steel. Through 10/3. Emmerich, 41 E. 57th St. (752-0124).

DAN GRAHAM—An architectural sculpture entitled, "Pergola/Conservatory," which supports vines, and is set in a bed of sod; through 10/3. Goodman, 24 W. 57th St. (977-7160).

ALEXANDRE HOGUE/JANET MONAFO—Recent landscape paintings of Texas and Oklahoma by an 89-year-old artist/Large-scale still lifes in pastel, of kitchen utensils, fabric, and fruit; through 9/26. French, 41 W. 57th St. (308-6440).

ROBERTO JUAREZ/DANIEL MAHONY—Recent paintings by both; 9/10–10/3. Miller, 41 E. 57th St. (980-5454).

ISABEL MCILVAIN—Cast bronze figures and wall reliefs; through 9/30. Schoelkopf, 50 W. 57th St. (765-3540).

AVNER MORIAH—Recent paintings of people at war; through 10/3. Siegel, 24 W. 57th St. (586-0605).

PHILIP MULLEN—Large-scale paintings with architectural motifs such as stairwells, vaulted ceilings, and arched entranceways; through 10/3. Schmidt-Bingham, 41 W. 57th St. (888-1122).

IRVING PETLIN—Recent paintings in a series entitled, "Weisswald"; 9/12–10/10. Kent, 41 E. 57th St. (980-9696).

JIM TOUCHTON—Recent landscape paintings of the Caribbean, plus still lifes of flowers painted in his New York studio; 9/10–10/7. Fischbach, 24 W. 57th St. (759-2345).

WILLIAM TUCKER—Recent sculpture; through 10/3. McKee, 41 E. 57th St. (688-5951).

East Village

JANET CRISTENFELD—Colorful paintings of religious figures and nudes; 9/10–27. Sixth Sense, 525 E. 6th St. (677-9691).

JALEH KELLERMAN—Recent paintings and monoprints; 9/10–10/4. Sherkat, 526 E. 11th St. (529-9525).

RICHMOND LEWIS—Monochromatic abstract paintings of industrial and organic images; 9/10–10/4. Avenue B, 167 Ave. B (473-4600).

ANNE MINICH—Mixed-media drawings and watercolors; 9/9–10/4. Zeus-Trabia, 437 E. 9th St. (505-6330).

RICHARD OGUST—An installation of texts which incorporate the International Bill of Human Rights; 9/11–10/4. Postmasters, 66 Ave. A (477-5630).

CARRIE PIERCE—Recent paintings of geometric shapes; through 9/20. Bockley, 55 E. 7th St. (420-9835).

DAVID ROBBINS—Recent photographic works; at Nature Morte, 204 E. 10th St. (420-9544), 9/9–27.

XI SU-HUA—Figurative paintings on Chinese rice paper; through 9/18. Tradition 3 Thousand, 273 E. 10th St. (529-1411).

SoHo and TriBeCa

SEYMOUR BOARDMAN/ELAINE KURTZ—Paintings by both, from the seventies to the present; through 10/10. Shapolsky, 99 Spring St. (334-9755).

ROGER BROWN—Recent narrative paintings that depict a shifting urban landscape; 9/12–10/10. Kind, 136 Greene St. (925-1200).

SCOTT BURTON—Recent furniture sculpture; 9/9–10/24. Protetch, 560 Broadway (966-5454).

PETER CAMPUS—Photoprojection installations and photographs; 9/9–10/3. Cooper, 155 Wooster St. (674-0766).

MARK DAGLEY—New paintings; 9/12–10/3. Shafrazi, 163 Mercer St. (925-8732).

DEBORAH DEICHLER—Portraits and still-lifes in oil and pastel; 9/15–10/17. Davidson, 415 W. Broadway (925-5300).

LUCIAN FREUD—Eight etchings; 9/12–10/10. Alexander, 59 Wooster St. (925-4338).

KEN GREENLEAF—Large-scale steel sculptures; through 10/3. Davis, 568 Broadway (219-1444).

JAMES GROODY—Abstract illusionist paintings and sculptures; 9/10–10/5. Jack, 138 Prince St. (966-4235).

CHRISTIAN HAUB—Recent paintings; through 9/30. Plumb, 81 Greene St. (219-2007).

PETER HUTCHINSON—Recent land sculptures entitled, "Earth Works"; 9/10–30. Gibson, 568 Broadway (925-1192).

JON IMBER—Large-scale oil paintings of New York and Massachusetts landscapes; through 10/3. Munroe, 415 W. Broadway (226-0040).

KOMAR & MELAMID—New multi-panel works that sy thesize sculpture, paintings, collage, and reli 9/12–10/10. Feldman, 31 Mercer St. (226-3232).

SHERRIE LEVINE—Works from 1984 to 1987, includi photographs and paintings; 9/12–10/10. Boone, 4 W. Broadway (431-1818).

JAY MILDER—Figurative expressionistic paintings fr 1966, in a series entitled "Messiah on the IND a Other Biblical Tales"; 9/9–10/17. Green, 152 Wo ter St. (982-3993).

GREG O'HALLORAN—Multi-media painting 9/11–10/7. Steinbaum, 132 Greene St. (431-4224

JEFF PERRONE—Twelve recent abstract porcelain v sels with intricate patterns; through 10/3. Cowl 420 W. Broadway (925-3500).

PETER PLAGENS—Recent abstract paintings in whi sharp-edged shapes float precariously on a mon chrome ground; 9/9–10/7. Hoffman, 966-6676).

NANCY SHAVER—Recent assemblages; 9/10–10/1 Marcus, 578 Broadway (226-3200).

PAM STEELE—Mixed-metal wall constructions; throu 9/26. Littlejohn-Smith, 133 Greene St. (420-6090

JEAN-LUC VILMOUTH—An installation that utilizes chair and a series of photographs taken through t rungs of the back of the chair; 9/12–10/3. Toll, 1 Greene St. (431-1788).

ROBERT YARBER—New paintings; 9/12–10/3. Sonn bend, 420 W. Broadway (966-6160).

Other

DENNIS ADAMS—"Bus Shelter I"—an actual bus shelt made of aluminum, Plexiglas, wood, fluorescent ligh and duratrans photographs; through 9/16. CUN Graduate Center Mall, 33 W. 42nd St. (790-4331)

JOHN BREKKE—Recent glass vessels; 9/11–10/11. Gla Workshop, 142 Mulberry St. (966-1808).

GINNIE GARDINER—Recent paintings; 9/10–30. Robi son, 36 W. 15th St. (206-8010).

EDWARD SOREL—A retrospective of cartoons and caric tures; 9/10–26. Cooper Union, Third Ave. at 7th S (254-7474).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). Paintings, draw ings, and sculpture by Blake, De Stael, Giacomett Klee, Leger, Picasso, Segui, others; through 10/10.

FOURCADE—36 E. 75th St. (535-3980). Paintings by d Kooning, Heizer, Mitchell, Murphy, Palerm Twombly, Smith; through 9/19.

HAMILTON—19 E. 71st St. (744-8976). New prints b Bailey, Clemente, Fischl, Hunt, Lewitt, Schnabe Winters, others; 9/15–10/31.

HIRSCHL & ADLER MODERN—851 Madison Ave. (744 6700). Prints by Amenoff, Auerbach, Freud, Hel Nauman, Paik, Reed, Stella, others; 9/10–10/3.

MARBELLA—28 E. 72nd St. (288-7809). Paintings b Bierstadt, Bricher, Hallowell, Inness, Sloan, Wyan and others; through 10/10.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works b Knoebel, Kounellis, Penck, Rainer, Senneby 9/10–10/15.

STONE—48 E. 86th St. (988-6870). Works by new art ists reviewed by the gallery during the preceding sea son; 9/12–10/1.

YORK—21 E. 65th St. (772-9155). Landscapes, still lifes figurative compositions and abstract paintings by unning, Hartley, Heade, O'Keefe, Wiles, others; hrough 9/25.

57th Street Area

JM HELMAN—20 W. 57th St. (245-2888). Sculpture y Fisher, Kendrick, Lobe; 9/9–10/3.

UTSCH—20 W. 57th St. (765-4722). Works on paper y Bluemner, Davis, Dove, Glackens, Gorky, Marin, Murch, others; through 9/26.

NNEDY—40 W. 57th St. (541-9600). Early American rints; through 9/26.

VER-MEYERSON—16 W. 57th St. (977-9444). 20th-entury American works on paper by Evergood, Glackens, Hartley, Nadelman, Marsh, others; 9/10–10/3.

DTOWN—11 E. 57th St. (758-1900). Works by Cadmus, Freedman, Hallam, Mayhew, Prestopino, Simon, Thon; through 9/27.

SHBURN—41 E. 57th St. (753-0546). "In Scale and Time," with works by Bladen, Bolotowsky, Bluhm, Cote, Jensen; through 9/26.

East Village

THE WALL—328 E. 11th St. (460-0963). Works by Gillette, Joffe, Kurtzman, Lindner, others; 9/10–27.

SoHo and TriBeCa

EXANDER—59 Wooster St. (925-4338). A series of changing installations by Ahearn, Bosman, Haas, Jacquette, Nechvatal, Rifka, others; through 9/19.

TISTS SPACE—223 W. Broadway (226-3970). Paintings, drawings, photographs, and sculpture by artists who teach in the "Studio in a School" program; through 9/19.

RANDT—568 Broadway (431-1444). Works by Art & Language, Clegg & Guttman, Fischli & Weiss, Fortuyn/O'Brien, Gilbert & George, Information Fiction Publicité, Ginzel & Jones, Group Material, SITE, Stepanek-Maslin, Tim Rollins & K.O.S.; 9/15–10/17.

AVIN-MORRIS—100 Hudson St. (226-3768). Works by "Outsider" artists; through 9/12.

ONDESO/LAWLER—76 Greene St. (219-1283). Abstract paintings by Pinchbeck, Pugliese, Ruda; through 9/26.

OWLES ANNEX—580 Broadway (370-9700), Tue.–Fri. 12–6, Sat. 1–6, Sun. 12–5. Works by 47 artists who attended Stanford University; through 10/7.

ROWN POINT PRESS—568 Broadway (226-5476). Black and white etchings by Cage, Clemente, Diebenkorn, Fisher, Haacke, Ida, Wiley; through 9/26.

UTLER—164 Mercer St. (219-1577). Sculpture by Amar, Kopf, McCaslin, Tanaka, Wurtz; 9/12–10/10.

SMAN—70 Greene St. (219-3044), Mon.–Fri. 10 a.m.–6, Wed. 6–8. Invitational show, with works by Ambrose, Baroff, Goldman, Goodman, Hoke, Martin, Rutledge, Simas, Willis, Zito; photographs from Eastern Europe; through 9/15.

XHIBITION SPACE AT 112 GREENE—112 Greene St. (966-3864). Works by four artists from Georgia, including Belville, Clifford, Herbert, Landesberg; 9/12–10/3.

LADSTONE—99 Greene St. (431-3334). Works by Knoebel, Le Va, Nauman; 9/12–10/10.

RASS ROOTS—131 Spring St. (431-0144). "L'Esprit Haitien"—Haitian artifacts related to Voodoo ceremonial life, plus popular objects made from found objects; through 10/4.

RUENEBAUM—415 W. Broadway (966-3646). Paintings and sculpture by gallery artists; through 9/12.

HALLER—415 W. Broadway (219-2500). Works by Crossman, Dawson, Holderied, Kaufman, Levinson; 9/12–10/7.

HANSON—415 W. Broadway (334-0041). Works by Brown, Chillida, Davis, Gilliam, Lere, Munoz, Saret, others; through 9/19.

JACK—138 Prince St. (966-4235). Paintings and sculpture by Bello, Groody, Hofmann, McCormick, Measelle, Meyer; through 9/10.

M-13—72 Greene St. (925-3007). "Lust," with works by Bourgeois, Embry, Fetting, Grossman, Hockney, Neel, Oldenburg, Samaras, Slonem, Yarber, others; through 9/26.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Montreuil, Shultis, Vahlsing, Wilkins; 9/9–10/17.

TOTAH—152 Wooster St. (475-8330). Works by Chevalier, Farthing, Fetting, McKenna, Hadjipateras; through 9/26.

TWINING—568 Broadway (431-1830). Works by gallery artists, and paintings by Ducret; through 9/19.

WALLS—137 Greene St. (677-5000). "Beyond Reductive Tendencies," with works by DiDonna, Judd, Murray, Porter, Snyder, Wilmarth, Zeniuk; 9/12–10/3.

Other

ALA—32 W. 20th St. (741-3344). Sculpture by Endo, Funakoshi, Hongo, Sakaguchi, Yabuuchi; 9/10–10/3.

BMW—320 Park Ave. (319-0088). "The Artful Traveller," with works by Azaceta, Barnes, Barlett, Butterfield, Cady, D'Arcangelo, DiGiorgio, Gross, Hockney, others; through 10/31.

COLD SPRING HARBOR LABORATORY—Cold Spring Harbor, L.I. (516-367-8414). "Nothing But Steel," with works by Bills, Chirino, Ginnever, Rickey, Solbert, Youngerman, others; through 10/31.

56 BLEECKER—56 Bleecker St. (219-8836). "Great Expectations," with works by Gillmore, Marquez, Rule; 9/12–10/10.

I.B.M.—Madison Ave. at 56th St. (407-6100). "Postmodern Visions: Contemporary Architecture 1960–1985," with drawings, renderings, and models by Gehry, Graves, Isozaki, Johnson, Moore, Rossi, Sottsass, Stern, Venturi, others; through 11/7.

LEHMAN—Bedford Park Blvd. West, Bronx (960-8731). "Four Abstract Artists," with works by Bandy, Buchwald, Crile, Solomon; through 9/23.

PAINE WEBBER—1285 Ave. of the Americas (713-2885) Mon.–Fri. 8 a.m.–6. "Ten Years of Creativity: Children's Art From The Studio in a School Association"; through 9/31.

RYAN—452 Columbus Ave. (799-2304). Prints by Avery, Beuys, Grooms, Guston, Lewitt, Longo, Rothenberg, Ruscha, others; through 9/16.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "Down to the Sea," with works by Denes, Henderson, Machin, McMillan, Penney, Stackhouse, Stuart; through 9/6: "O.I.A. Tenth Anniversary Outdoor Exhibition" through 10/4.

PHOTOGRAPHY

ALICE AUSTEN—Fifty vintage photographs of turn-of-the-century New York scenes and people; through 10/31. Alice Austen House, 2 Hylam Blvd., Rosebank, Staten Island (718-816-4506).

MARILYN BRIDGES—Aerial views of sacred landscapes in Peru, Central America, New Mexico, Utah, and other places; through 9/15. Overseas Press Club, 52 E. 41st St. (757-9255).

JED DEVINE—102 Palladium prints of the Bethesda Terrace in Central Park; 9/11–10/18. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

SALLY GALL—Black-and-white landscape photographs in a square format, taken in and around her native Houston, and in Hawaii and Brazil; through 10/3. Lieberman & Saul, 155 Spring St. (431-0747).

RALPH GIBSON—Recent photographs; 9/12–26. Castelli, 420 W. Broadway (431-5160)

DAVID GRAHAM—A selection of color photographs from "American Beauty," published by Aperture; through 9/19. Miller, 138 Spring St. (226-1220).

HARRY HELIOTIS—Figurative photographs; through 9/11. Marymount Manhattan, 221 E. 71st St. (517-0400).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Tropism: Photographs by Ralph Gibson"—a 30-year survey of Gibson's early work; 9/12–10/25; "Elliot Schwartz: Nocturne for Drums"—fragments of sculpture and machinery, stone and metal work, death masks and shrunken heads; 9/12–11/15.

I.C.P./MIDTOWN—77 W. 45th St. (536-6443), Mon.–Fri. 11 a.m.–6, Sat. 12–5. "David Graham: American

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ART

Beauty"; "Barbara Norfleet: All the Right People"; through 9/12.

PAUL KLEIN/ANI RIVERA—Large-scale painted photographs/Expressionistic black-and-white photographs; 9/9–10/2. Schreiber/Cutler, 171 Spring St. (925-1441).

PACE/MACGILL—11 E. 57th St. (759-7999). Recent works by Victor Schrager that consist of several bright, monochromatic photographs adhered to large sheets of colored formica. Photographs taken at 57th Street and Fifth Avenue, by Frank, Gilden, Lanzano, Pagnano, Winogrand, others; 9/10–10/10.

SALLY MANN/MARK FELDSTEIN—Recent photographs taken with an 8 x 10 view camera, in a series entitled "Family Pictures"/Photographic triptychs of still life, interiors, serial imagery, and night scenes; 9/12–10/12. Pfeifer, 568 Broadway (226-2251).

TINA POTTER—Photographic collages laminated onto masonite boxes; 9/10–10/3. Erpf, 568 Broadway (925-6160).

GALEN ROWELL—Sixty color photographs of the High Sierras, the White Mountains, the Canadian Rockies, Alaska, China, and Tibet; through 10/3. Nikon House, 620 Fifth Ave. (586-3907).

MICHAEL STEIN—Black-and-white photographs of his neighbors in Brooklyn; 9/11–10/6. Henry Street Settlement, 466 Grand St. (598-0400).

MARCIA SHEER—Landscape photographs from the past six years, all made with a pinhole camera. At the Arsenal, Fifth Ave. and 64th St., in Central Park, through 10/2; and at Puchong Gallery, 36a Third Ave. (982-1811), 9/10–10/14.

VIAFORA—568 Broadway (925-4422). "Mary," with photographs by Ault, Bieber, Osinski, Reuter, Serrano, others; through 9/30.

LEE WEINER—Portraits by a Los Angeles-based photographer, who began his career in 1949 as a staff photographer for the *Los Angeles Times;* through 10/17. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

CREATIVE TIME'S ART ON THE BEACH—54-05 2nd St., Hunters Point, Queens (619-1955). 9/11, 12 at 6: Craig Konyk, Stephen Laub, and others; at 7: Cameron McNall and Julia Heyward; 9/13, 16 at 6:30: Leonardo Shapiro, Leonid Sokov, David Linton, Phil Marsh, Kei Takei, Cecil MacKinnon, Bob Holman, Paul Schmidt. $6.

THE KITCHEN—512 W. 19th St. (255-5793). 9/9–20 at 8:30: John Jesurun's "Shatterhand Massacree." $10.

P.S. 122—150 First Ave. (477-5288). 9/11–13 at 9: "New Stuff!" with works by Tina Dudek, Donald Fleming, Benoit LaChambre, Daniel McIntosh. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 10/18: "Contemporary American and European Glass: The Saxe Collection." Through 10/18: "American Ceramics Now: The 27th Ceramic National Exhibition."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. In the Naturemax Theater: "Grand Canyon—The Hidden Secrets" and "Chronos." Call for times, $3.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers." Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/16: "The Photographs of Beatrice Pitney Lamb."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 11/22: "Other/Selves: Paintings by Margo Machida." Through 1/88: "The Second Emerging Expression Biennial: The Artist and the Compute 9/17–5/88: "Beginnings: Selections from the Perm nent Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-63 5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. a.m.–5. Donation $3; students $1:50; seniors $1. Sculptures by Rodin. . .Through 9/14: "Shirley B den: Photographs of Ellis Island in the 1950' Through 9/21: "Recent Print Acquisitions Through 10/2: "Andrew Topolski: Sound Measur Beam Rider Epilogue." Through 10/26: "Europe Ceramics from the Reverend Alfred Duane Pell C lection." 9/23–11/8: "Hiroshige and Hokusai 9/16–11/30: "Hiroshige's One Hundred Famo Views of Edo." Through 1/88: "Norman Nore American Fashion at Mid-Century." Through 1/8 "Architectural Elements of the Pacific Islands Through 12/88: "The Hillman Foundation Colle tion of Modern French Painting."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-120 Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon– $2.50; students and seniors, $1.50. 9/18–1/88: "Pe spectives: Angles on African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (86 6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Su noon–5. $3; seniors and students $1.50; free Tue. aft 5. Through 9/20: "Robert Adam and Kedleston: T Making of a Neo-Classical Masterpiece." Throug 10/11: "Art Nouveau Bing: Paris Style 1900 Through 10/18: "Safe and Secure: Keys and Locks Through 11/8: "Underground Images: School of V sual Arts Subway Posters, 1947–1987."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad S (425-1778). Mon.–Fri. 10 a.m.–4. $2:50, students an seniors $1; free Mon.–Fri. 10 a.m.–noon. Throug 10/2: "After the Revolution: Everyday Life in Amer ca, 1780–1800." Through 11/20: "Tavern Revels."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue. Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1– $3. Children under 10 not admitted. "Fragonard The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (36 3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:4 $4, students and seniors $2; free Tue. 5–7:4 Through 10/25: "Emerging Artists 1978–1986: Se lections from the Exxon Series." 9/11–11/1: "Ja Dibbets."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson 511 Warburton Ave., Yonkers (914-963-4550) Wed., Fri., Sat. 10 a.m.–5:30, Thu. 10 a.m.–9, Sun noon–5:30. $2, children $1. Through 9/20: "Summe Sculpture: Ezio Martinelli (1913-1980)." Throug 9/27: "Puzzles Old and New: Head Crackers, Pa tience Provers and Other Tactile Teasers." Throug 10/18: "The Graphic Art of Harold Faye." 9/12–11/8: "Wheels at Work."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5 last admission at 4. $4.75, children $2.50, seniors $4 Twentieth-century technology, highlighting man' achievements at sea, in the air, and in space; The Hal of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; Vietnam helicopters.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888) Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to (free 5–8). Closed Fri.–Sat., major Jewish holidays $4, seniors and students $2. Through 12/1: "Womer of Valor: The Story of Hadassah, 1912–1987." 9/13–1/88: "The Dreyfus Affair: Art, Truth, and Justice."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. "Greek and Roman Treasury" . . . "Roman Portraits and Reliefs From the First Century B.C." . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor" . . . "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Gothic Revival Library. . .Lila Acheson Wallace Wing . . . "The Arts of Japan." . . . "The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts.". . . Beg. 9/15: "Boscotrecase Wall Paintings.". . ."Houses for the Hereafter, Funery Temples from Guerrero, Mexico." 9/11–10/31: "Edward Weston: A Centennial Retrospective."

Through 11/1: "The Iris and B. Gerald Cantor Roof Garden." 9/10–1/88: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." 9/15–1/10/88: "Triumphs of American Silvermaking."**The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. "Major Manuscript of Mozart's Numbered Symphonies." Through 9/27: "Views of Florence and Tuscany by Giuseppe Zocchi (1711–1767)." Through 10/25: "English Bookbindings."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tue. noon–8, Wed.–Sat. noon–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily. Through 9/24: "Rod Serling: Dimensions of Imagination." Through 9/26: "Elvis Presly: The Television Work."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3.; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography . . . Through 10/16: "The Holographic Instant: Pulsed Laser Holograms."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 9/15: "Projects: Michael Young." Through 9/15: "Mario Bellini: Designer." Through 9/22: "Contemporary American Prints." Through 9/29: "William Rau and the Railroad." Through 10/13: "Projects: Tom Otterness." Through 11/8: "Surrealist Prints from the Museum of Modern Art." 9/18–11/8: "Projects: Louise Lawler." 9/10–11/25: "Henri Cartier-Bresson: The Early Work."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $2; seniors and students $1. "Art and Artifacts From North and South America, Ancient to Modern." Through 12/21: "Gift of Double Woman: Quillwork of the Lakota." 9/18–11/8: "Shawnee Home Life: The Paintings of Earnest Spybuck." Through Dec.: "I Need No Blanket: Hide Robes from the Great Plains."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. "Rooms From the Home of John D. Rockefeller Sr." Through 10/18: "Summer Silhouettes: Washable Fashion in the Nineteenth Century." Through 10/25: "Summer Diversions: New York Places and Pleasures."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. "Outdoor Sculpture Installation."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/20: "Sketched en Plein Air: The National Academy and the Painter-Etcher Movement."

NEWARK MUSEUM—49 Washington St., Newark, N.J. (201-596-6550). Tue.–Sun. noon–5. Free. Museum reopens 9/22 with "Realism and Abstraction: 20th Century American Art in the Newark Museum."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. 9/11–11/8: "Bruce Nauman Drawings: 1965–1986." 9/11–11/8: "Betty Goodwin: New Work." 9/11–11/8: "The Navigator's Encyclopedia."

NEW YORK AQUARIUM—Boardwalk and W. 8th St., Brooklyn (718-266-8711). Daily 10 a.m.–4:45; Sat. and Sun. till 5:45. $3.75; children $1.50. Demonstrations and feeding sessions of the dolphins, whales, penquins; also electric eel demonstrations.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005), Wed.–Sun. 10 a.m.–5. $2, children $1; Wed. free. "Seeing the Light": 83 exhibits on color, light, and perception . . . "Feedback: The World of Self-Sensing Machines" . . . "Realm of the Atom."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry." Through 9/20: "Strong on Music: The New York Music Scene, 1836–1850." Through 11/15: "The Wagstaff Collection of American Silver."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 9/11: "Jerome Robbins: A Gathering of Dances." Through 10/17: "Max Waldman: Photographer." Through 9/12: "Dagmar Schauberger: Original Costumes and Drawings, From 1972–1987 (870-1630). **Schromburg Center,** 515 Lenox Ave. at 135th St. (862-4000). Through 3/88: "Marcus Garvey: The Centenial Exhibition."

PARRISH ART MUSEUM—25 Job's Lane, Southampton (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 9/20: "Marin in Oil."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 9/20: "George Rhoads: Audio-Kinetic Sculpture." Through 9/27: "Aaron Garret." Through 9/27: "New New York: Architectural Models From the Last Decade."

ABIGAIL ADAMS SMITH MUSEUM—421 East 61st St. (838-6878). Mon.–Fri. 10 a.m.–4. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—213 Water St. and 12 Fulton St. (669-9424). Daily 10 a.m.–6. $4, seniors $3, children $2. "The Great Liner: Transatlantic Passage Between the Wars." Through 10/25: "Hudson River Images: Past and Present."

VANDERBILT MUSEUM—180 Little Neck Road, Centerport, New York (516-261-5656). Tue.–Sat. 10 a.m.–4, Sun. 12–5. $4; $3 seniors. Historic house tours and planetarium.

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 9/27: "Perceiving the Garden: Robert Irwin at Wave Hill."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 10/4: "Cindy Sherman's Photography." Through 10/18: "Red Grooms." Through 11/8: "Craig Kauffman: Wall Reliefs from the Late 1960's." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 9/24: "The Social Graces: 1905–1944." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." 9/11–11/4: "Contemporary Diptychs: Divided Visions."

AUCTIONS

BARCLAY-STUART & CO.—100 United Nations Plaza (486-1488). 10/1 at 10 a.m.: "Magnificent Gems." On view through Sept. by appt. only.

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 9/14 at 7: "James Audubon's The Birds of America." On view 9/8–13. **Christie's East**—219 E. 67th St. (606-0400). 9/10 at 10 a.m.: "19th- and 20th-Century American and European Paintings, Drawings, Watercolors, and Sculpture." 9/11 at 10 a.m.: "Continental, English, and American Silver." 9/15 at 10 a.m.: "19th-Century Furniture, Decorations, and Paintings from the Estate of Mrs. J.C. Maxwell." On view 9/11–14.

DOYLE—175 East 87th St. (427-2730). 9/16 at 10 a.m.: "Belle Epoque Including 19th-Century Furniture, Paintings, and Decorations, Art Nouveau and Art Deco." On view 9/12–15.

PHILLIPS—406 E. 79th St. (570-4830). 9/12 at 11 a.m.: "Civil War Memorabilia and Military Miniatures." On view 9/8–11.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/16 at 10:15 a.m. and 2: "Arcade Auction: Rugs and Carpets." On view 9/11–15.

SWAN—104 E. 25th St. (254-4710). 9/10 at 10:30 a.m.: "Sets and Bindings, Literature."

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City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 9

WHITNEY HOUSTON, with Kenny G. Madison Square Garden at 8. $17.50–$25, if available. Also Tue., 9/8.

ANDREW BOLOTWOSKY, flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

LYNNE ANDERS, vocalist, with pianist Muriel Hom. Songs by Cohan, Berlin, Rodgers and Hammerstein, Gershwin. Lincoln Center Library at 4. Free.

CONCERT POPS OF LONG ISLAND, Dean Karahalis conductor. World Trade Center Austin J. Tobin Plaza at 12:15. Free.

ROGER WHITTAKER—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $19. Also at Carnegie Hall at 8, Tue., 9/8.

Thursday, September 10

FRANK SINATRA IN CONCERT—Carnegie Hall at 8. $25–$50, if available. The engagement continues through 9/19; no performances 9/13, 14.

NEW YORK CITY GAY MEN'S CHORUS, Gary Miller conductor. "Love Songs for a September Night." Pop, movie, and Broadway music. Lincoln Center, Damrosch Park, at 8. Free.

LAUREL ANN MAURER, flutist. "Think Thursday Concerts" at the Green, JASA Hexter Building, 40 W. 68th St., at 1. Free.

CONCERTS-TO-GO "ALL-STARS"—Soprano Martha Arnold, flutist Andrew Bolotowsky, pianists Mimi Stern-Wolfe, James Harder, mezzo-sopranos Carolyn Sebron, Adria Firestone. Music in a variety of styles. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

SATURDAY BRASS QUINTET—With WNEW's Meryl Kubrick. Battery Park Esplanade, entrance on Liberty St., at "Upper Room Sculpture," at 12:15. Free. Rain date, Fri.

ADAM GRABOIS, cellist. Lincoln Center Library at 4. Free.

HOWIE MANN STAGE BAND—1411 Broadway Plaza at 38th St., at 12:30. Free.

BARGEMUSIC—Pianist Stephanie Brown, clarinetist David Shifrin, cellist Ronald Thomas. Schumann's Adagio and Allegro for Cello and Piano, Op. 70; Beethoven's Piano Sonata Op. 110; Brahms's Trio, Op. 114. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

JOHHNY MURPHY AND THE CLUBMEN—Thomson Hill Park, Greenpoint Avenue and 42nd Street, Sunnyside, Queens, at 7:30. Free.

Friday, September 11

HERMANN PREY, baritone, with pianist Charles Wadsworth. Chamber Music Society of Lincoln Center program honoring Alice Tully on her 85th birthday. Schumann's *Dichterliebe;* Eight Songs by Strauss. Alice Tully Hall at 8. $25; with reception, $100.

FRANK SINATRA IN CONCERT—See 9/10.

ARLENE SIMMONS AND FRIENDS—A showcase of original material in rhythm-and-blues/contemporary music. With vocalists Gary Seymour and Dureen Hayes, a ten-piece band, dancers, and comedian Willie Ashbury. Symphony Space at 8. $10–$15.

DAVID APTER/DEBORAH APTER— Music for piano, four-hands. Lincoln Center Library at 4. Free.

BUTCH MORRIS, jazz composer, with director **TRAVIS PRESTON**—Creative Time performance. Central Park SummerStage, Naumburg Bandshell, mid-park at 72nd St., at 8. Free.

TIYE GIRAUD, vocalist-composer-percussionist with African-music roots. 55 Water St. at Coenties Slip, Plaza South, at 12:15. Free.

STANTON DAVIS, trumpeter. Jazz, classical and contemporary. 11 WPIX Plaza, Second Ave. and 42nd St., at 12:30. Free.

MAKING WAVES—Performing arts aboard the Staten Island Ferry. Tonight: Staten Island Chamber Music Players/Clive Thompson Dance Company/Spanish Dance Arts Company. On the ferries from Manhattan at 5:45 and 6:45; from S.I., at 6:15 and 7:30. Free with fare.

STEVEN MACHAMER, vibraphonist. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

ELL'S KITCHEN, Elliot Semel director. Original jazz. Jamaica Farmers' Market, Jamaica Ave. and 150th St., Queens, at noon. Free.

TONY ORLANDO, with Henny Youngman. Westbury Music Fair, Westbury, L.I. (516-333-0533), at 8. $20.

BEETHOVEN FESTIVAL—Friends of the Arts weekend. Tonight: Pianist Andre-Michel Schub, flutist Eugenia Zukerman. "A Moonlight Serenade": Two Serenades for Flute and Piano; the "Moonlight" Sonata; Piano Sonata Op. 2, No. 3; Two Variations on Folk Songs for Flute and Piano. Planting Fields Arboretum, Locust Valley, L.I. (516-922-0061), at 8. $12.50, $15; lawn, $7.50.

Saturday, September 12

KARL WEIGL CONCERTS—New World String Quartet. Weigl's String Quartets Nos. 3 and 5; Berg's *Lyric Suite.* Merkin Concert Hall at 9. $10.

FRANK SINATRA IN CONCERT—See 9/10.

NEW YORK CHAMBER ENSEMBLE—First performance by the newly formed group, with members of the New York Woodwind Quintet, the Fine Arts String Quartet, pianist Ursula Oppens, bassist Alvin Brehm; mezzo-soprano Jan DeGaetani, guest artist. "Music of the Verein Revisited: Sounds From the Viennese Salon 1917–1921": Debussy/Eisler's Prelude *a L'Apres Midi d'une Faun;* Schoenberg/Greissle's *Vier Lieder,* Op. 22; Busoni-Stein's *Berceuse Elegiaque;* Schoenberg's *Gurrelieder: Lied der Waldtaube;* Mahler/West's *Ruckert Lieder;* Schoenberg's *Kammersymphonie* Op. 9. Alice Tully Hall at 8. $10–$15.

THE ADDERLEY JAZZ LEGACY—Nat Adderley and the Blackman Brothers, in a tribute to Julian "Cannonball" Adderley. With jazz films by David Chertok. Symphony Space at 8. $15.

CHARLIE HADEN AND THE LIBERATION MUSIC ORCHESTRA—20th-anniversary concert. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $10, $15.

ANNETTE CELINE, soprano/**ABE POLAKOFF,** baritone, with pianist Francis Heilbut. Music from Verdi's *La Traviata,* and works by Leoncavallo and Puccini. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission, includes tour.

A. LEROY INVITATIONAL—Works by seven composers: Mark Helias, Lenny Pickett, Scott Johnson, Bill Obrecht, Peter Zummo, Steve Elson, A. Leroy. Central Park SummerStage, Naumburg Bandshell, near 72nd St. mid-park, at 3. Free.

LISA JOY SITJAR, pianist. Lincoln Center Library at 2:30. Music by Bach, Ravel, Beethoven, Martinez, Schuman. Free.

AOTEAROA—Acoustic music, fiddle and mandolin duets. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

RAY RAMOS AND HIS SONORA—Salsa music. E. 6th St. between Ave. D and the FDR Drive, at 1. Free. Rain date, 9/13.

MAKING WAVES—Performances aboard the S.I. Ferry. Today: Elwood Bunn's Country Jubilee/The Linda Diamond Dance Company/Tom Goux and Jacek Sulanowski, with songs and tales of the sea. Ferries from Manhattan at 2 and 3; from S.I. at 2:30 and 3:30. Free with fare.

STATEN ISLAND CHAMBER MUSIC PLAYERS BRASS QUARTET—Music by Scarlatti, Vivaldi, Rossini. Garibaldi Meucci Museum, 420 Tompkins Ave., S.I., at 2. Free.

BEETHOVEN FESTIVAL—Friends of the Arts weekend events. Tonight at 8: Orchestra of St. Luke's, Raymond Leppard conducting; pianist Ilana Vered. "Prometheus" Overture; Piano Concerto No. 5, "Emperor"; Symphony No. 6, "Pastoral." $15, $17.50; lawn, $7.50. During the day, 11–5, there are concerts in four locations in the Arboretum; tickets, $10. Planting Fields Arboretum, Locust Valley, L.I. (516-922-0061).

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THE WHISPERS/STEPHANIE MILLS, with LeVert. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 7 and 11:30. $25.

Sunday, September 13

WALTER HAUTZIG, pianist/**MARIA POWELL,** soprano. Music by Brahms and Schubert. Alice Tully Hall at 8. $5–$15.

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Pearl Meyer, Executive Vice President, Handy Associates
Phyllis Swersky, Executive Vice President, Artificial Intelligence Corporation
Moderator: Roz Abrams, Anchorwoman, "Eyewitness News," WABC-TV

September 17—Financial Planning & Control

Paul A. Volcker, former Chairman, Board of Governors, Federal Reserve System
Regina E. Herzlinger, Nancy R. McPherson Professor of Business Administration, Harvard Business School
Sandra Kurtzig, Chairman, ASK Computer Systems, Inc.
Moderator: Carol Jenkins, featured anchor/reporter, WNBC-TV News

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INTERNATIONAL CONCERT, celebrating the UN's First International Conference on the Relationship Between Disarmament and Development. Performers include Peter Yarrow, Ronnie Gilbert, Lev Lechenko, Joel Smirnoff, the Sechamba Singers of South Africa, the Saffron Kilt Irish Pipe Band, flutist Viswanathan, the Klezmatics, Roy Brown. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 2:30. Free, but a $10 donation is asked.

EILEEN HUNT, organist. Works by Widor, Vierne. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

LUCIA MENDEZ & BRAULIO—Latin music. Felt Forum, Madison Square Garden, at 3. $23, $25.

VIOLETTA VILLAS, vocalist from Poland. Town Hall at 5. $15, $20.

DAVID GILDEN, playing the Kora, the West African harp, with **ELISE TOBIN,** on solo electro/acoustic cello, and **MILES TILTON,** in percussion duets with Damon Choice. La MaMa/La Galleria, 6 E. 1st St. (505-2476), at 4. Donation.

GLEN VELEZ AND FRIENDS—The percussionist, with Layne Redmond, Steve Gorn, and Larry Karush. Central Park SummerStage, Naumburg Bandshell, midpark at 72nd St., at 3. Free.

MAKING WAVES—Aboard the Staten Island Ferry. Today: Joan Erskine and the Construction Company, modern dance/Los Pleneros de la 21, Puerto Rican music/Staten Island Chamber Music Trio. Ferries leaving Manhattan at 2 and 3, from S.I. at 2:30 and 3:30. Free with fare.

JEAN "SAHEB" SARBIB UNIT—Brooklyn Museum Warburg Memorial Sculpture Garden, Eastern Pkwy., at 3. Free with museum admission.

BARGEMUSIC—See 9/10. Today at 4.

ODYSSEY CHAMBER PLAYERS—Music by Benjamin Franklin and Michael Haydn. Lefferts Homestead, Empire Blvd. and Flatbush Ave. in Prospect Park, Brooklyn, (718-965-6505), at 3. $7, includes reception.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Glendale, Queens, at 3. Free.

NEW ORCHESTRA OF WESTCHESTER—See 9/12. Today at 2.

BEETHOVEN FESTIVAL—Simultaneous concerts and recitals in four locations at Planting Fields Arboretum, Locust Valley, L.I. (516-022-0061). 11 a.m.–5. $10.

Monday, September 14

TRINITY COLLEGE CHOIR, from Cambridge, England, Richard Marlow conductor. Music of Brahms, Monteverdi, Victoria, Schutz, others. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ABSOLUTE MUSIC GROUP—Wind and percussion ensemble, with premieres of works by Steve Elson, Mark Helias, Scott Johnson, A. Leroy, Bill Obrecht, Lenny Pickett, Peter Zummo. La Mama E.T.C. Annex, 74A E. 4th St. (475-7710), at 7:30. $8.

Tuesday, September 15

NEW YORK PHILHARMONIC, Sir Colin Davis conductor; pianist Murray Perahia. Gala opening-night benefit concert: Beethoven's Piano Concerto No. 4; Brahms's Symphony No. 2. Avery Fisher Hall at 8. $10–$25 and $40.

RICHARD FIELDS, pianist (N.Y. debut). Works by Still, Glenn Smith (N.Y. premiere), Donald Dillard (N.Y. premiere), James McVoy (world premiere), Bach-Siloti, Haydn, Liszt. Merkin Concert Hall at 8. $8.

FRANK SINATRA IN CONCERT—See 9/10.

TODD WILSON, organist. Music by Mozart, Whitlock, Buck, Wagner, Lemare. Trinity Church, Broadway at Wall St., at 12:45. Free.

A KURT WEILL FESTIVAL—Sopranos Beverly Hoch, Faith Esham; singer Jo Sullivan, pianist John Van Buskirk, members of the St. Luke's Chamber Ensemb Bob Sherman host. WQXR Auditorium, 229 43rd St., 9th floor, at noon. Free.

MEXICAN VARIETY SHOW, in celebration of Mexico's I dependence Day. Town Hall at 8. $8, $10.

ABSOLUTE MUSIC GROUP—See 9/14. Also Wed., 9/1

TWO TENORS—Marco Lampas and Efren Puig si Greek and Spanish songs. Christ and St. Stephe Church, 120 W. 69th St., at 8. $7.

OPEN SING—The Westchester Chorale is host for open reading of Mozart's *Requiem.* Reisinger Conce Hall, Sarah Lawrence College, Bronxville, N. (914-969-5786), at 7:45. $4, includes refreshmen and use of score.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Ticke $5–$42. **Note:** All foreign-language operas are pe formed with supertitles. 9/8 at 8: no performance. 9/ at 8: Puccini's *Turandot,* Elio Boncompagni (debu conducting; Kelm, Spacagna, West, Doss, Parcher, S ena, Green. 9/10 at 8: Puccini's *La Rondine,* Sicilia conducting; Munro, Peterson, Garrison, Eisle Wexler. 9/11 at 8: Puccini's *Tosca,* Siciliani conduc ing; Roark-Strummer, Absalom, Patrick. 9/12 at Mozart's *Le Nozze di Figaro,* Bergeson conductin Hynes, Rolandi, Rose, Link, Nolen. 9/12 at 8: Verdi *La Traviata,* Morgan conducting; Mims, Beudert, Bu chinal. 9/13 at 1, Puccini's *Madama Butterfly,* Pall conducting; Holleque, Rose, Grayson, Wangeri Green. 9/13 at 7: Puccini's *La Boheme,* Bergeson co ducting; Ginsberg, Woods, Leech, Kenneth Shaw (d but), Wexler, Baerg. 9/15 at 8: *Puccini's Tosca,* Sic liani conducting; Roark-Strummer, Absalom, Patric 9/16 at 8: Mozart's *Le Nozze di Figaro,* Bergeson co ducting; Davis, Dobish, Bunnell, Wexler, Parche McKee.

Other

MADAMA BUTTERFLY, by Puccini. The Opera Stage, pro fessional workshop of the Brooklyn Lyric Opera, di rected by Norman Myrvik. Holy Name Auditorium Amsterdam Ave. and 96th St. (718-837-1176). 9/1 12, 17, 19 at 7:30; 9/13, 27 at 3. $5.

LA ZARZUELA, an anthology of songs from Spanish oper ettas. Repertorio Espanol, 138 E. 27th St. (889-2850) 9/13 at 7. $16.

DANCE

Trisha Brown Dance Company

CITY CENTER THEATER—9/14–20. Tickets, $15–$35 Program A: *Lateral Pass, Opal Loop, Newark* (U.S. premiere), Passages from *Carmen* (U.S. premiere): 9/14 a 8 (gala premiere; tickets: 580-5511), 9/16, 18 at 8 9/20 at 3. Program B: *Glacial Decoy, Set and Reset Group Primary Accumulations,* Passages from *Carmen* 9/15, 17, 19 at 8.

Other

LILLO WAY DANCE COMPANY—World premiere o *Boundary: White,* N.Y. premiere of *Quintet Wit Chairs and Cigarettes;* also *I Am Rose and Other Song* and *Remember When.* Marymount Manhattan Theater 221 E. 71st St. (924-0077). 9/10, 11, 12 at 8. $8.

DOWNTOWN DANCE FESTIVAL, presented by the Battery Dance Company, through 9/16. At **Continental Insurance Atrium,** 180 Maiden Lane at Front St.: 9/8, Matthew Nash Music and Dance. 9/9, Battery Dance Co./New York Chamber Orchestra. 9/10, "A Tribute to Isadora Duncan"/Hortense Kooluris and Dancers. **World Trade Center Plaza:** 9/10, Battery Dance Company/New York Chamber Orchestra. 9/11, Matthew Nash Music and Dance. 9/14, "A Tribute to Isadora Duncan"/Hortense Kooluris and Dancers. 9/15, DanceCompass. 9/16, Rod Rodgers Dance Company. All at 12:15; free.

MAKING WAVES—Performances aboard the Staten Island Ferry. See Concerts above, for 9/11, 12, 13.

WORLD TRADE CENTER, Austin J. Tobin Plaza. 9/8 at 12:15: Watchface, a performance group. Free.

OTHER EVENTS

THE AUTUMN FAIR SEASON, going full speed ahead n this second week of September, and they're coming n all sizes, varieties, and accents, with plenty of forign flavor. Read **Feast of San Gennaro,** and you ead "Italian," meaning lights, food, music, food, treet fun, food—that's it! You'll find all this, from norning to night—more of everything, including eople, after dark—down in Little Italy on Mulberry t., 9/10–20 . . . Another busily crowded annual donybrook is the **TAMA Fair,** this year on 9/13, Third ve. between 14th and 34th Sts., 11 a.m.–6 (rain date /20). There'll be activities and entertainment all long the avenue, with the restaurants selling their pecialties, from crab cakes to pasta to roast lamb a la reece; shops displaying special bargains, from house lants to lingerie; health and energy-conservation inormation. Vendors in the street, too, and entertainnent, raffles, children's entertainers, sports personalties, the First New York Festival of Comedy—presenting a lineup of female comedy stars, between 2 nd 4:30, on the stage north of 14th St. Proceeds regularly go to neighborhood projects . . . The **One World Festival** is truly that, as its entertainment this year includes music and dance of Bulgaria and Scotland, Puerto Rico and Greece, Spain and Armenia. Dates are 9/12, noon–10; 9/13, noon–7; and it goes on at St. Vartan Cathedral and Park, indoors and out, on Second Ave. between 34th and 35th Sts. You can tour the Cathedral both days, as well as look, listen, shop for crafted items, and of course sample a huge variety of foods from many lands . . . Concentrating on one people's culture but with "something for everybody," the **Great Irish Fair,** also 9/12, 13, 10–7 both days, covers the ground at Steeplechase Park, Coney Island, in Brooklyn. We're assured there'll be 50 Irish bands, Irish pubs and restaurants, rides and games for youngsters, 120 vendors and displays of imported Irish goods and traditional crafts and art, marching bands and pipers, Irish-food specialties, and ongoing competition in Irish football, hurling, soccer, rugby, camogie. As of 9/11: fair hotline is 718-996-7044. Admission is free, but donations to Catholic Charities projects are welcomed. Rain date, 9/19, 20.

YDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Double-feature Sky Show, beginning 9/10: "The Space Telescope: New Eyes on the Universe," narrated by Kirk Douglas; "Cosmic Illusions," narrated by Harry Blackstone Jr. Mon.–Fri. 1:30, 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5; Sun. 1, 2, 3, 4, 5. $3.75; children 2–12, $2.

ORE FAIRS AND FESTIVALS, these of a slightly more focused or intimate nature than the BIG ones: The **Sisterhood of the Village Temple East 12th Street Fair,** so they say, is the only street fair "run exclusively by women," and they had major success with last year's first event. Date is 9/13, 11 a.m.–5 (rain date 9/20), and it's on 12th St. between University Pl. and Broadway. There'll be food, music, books, white elephants, and vendors of other collectibles . . . A day-long **Native American Festival,** hosted by the Urban Park Rangers and the Native American Heritage Committee, is set for 9/12, 10 a.m.–6, at Inwood Hill Park, near the 218th St. Boathouse, Indian Rd. and 218th St. You'll learn about Indian history in New York, early settlement patterns, trails that are now city streets; visit the famous caves, and hear a storyteller relate legends. There are dance and crafts workshops, music and drumming, games and authentic foods and crafts to buy (304-3629) . . . The 1987 **Yago/New York State Chili Festival,** 9/13, 11 a.m.–4, is actually a qualifying round for the World's Championship Chili Cook-off. It's at P.S. 183's play yard, E. 67th St. east of First Ave., and the rain date is 9/20. 40 chili chefs will do the honors, and there are extras: a tortilla-throwing contest, a hat-stomping contest, a Yago mix-off, chili-pie judging. The actual cook-off judging is at 2:30, and after 2 you can sample all of the contestants' brews for the $5 price of a tasting cup . . . Repeat—and last—weekends for the **Washington Square Outdoor Art Exhibit** and the **Autumn Crafts Festival,** both 9/12, 13 . . . More outdoor art at the annual **Sheepshead Bay Fall Outdoor Art Show,** Brooklyn; 9/12, 13, noon–8; along Emmons Ave., near Sheepshead Bay Rd.-Ocean Ave. •

HARVEST TIME MEANS HARVEST FAIRS—Two of them this weekend: The **Horticultural Society of New York,** 128 W. 58th St., 9/12, 13, 10 a.m.–5: flowers and vegetables, all grown in community gardens, backyards, on private terraces and rooftops; winning jams, jellies, pestos; special judging of biggest sunflower, heaviest tomato, etc. Free . . . The **Brooklyn Botanic Garden**'s Children's Garden Harvest and Crafts Fair, 1000 Washington Ave., 9/12, 10–4: exhibits and cooking demonstrations, garden tours, homemade things for sale, games, and square dancing. Note: the annual **Fence Art Show and Sale** will be up 9/13, 10–5.

FUN AND GAMES range from Manhattan to Brooklyn and a bit farther afield. At South Street Seaport, the **Orangina Street Performers Festival** appears in several locations around the Seaport, 9/11–13; Fri. noon–7; Sat. noon–9; Sun. noon–6. There'll be magicians and jugglers, mimes and comedians doing their stuff . . . **Bread and Puppet Theater** will perform "The Archetypal Slogan Circus" in Prospect Park's Long Meadow, between the Picnic House and Tennis House, off P.P.W. and 3rd St. along the Park Drive. Date is 9/12 at 5, and the play is all about our Constitution and the Iroquois "Kaianerkowa," which was a model; free . . . Also in Brooklyn, it's a real party when reggae toppers **Burning Spear and Sugar Minott** appear at a dance and party 9/11 at 10 p.m., at Esquire Hall, 229 Empire Blvd. (718-284-9278). $17.50 in advance . . . **Sweet Dreams Automobile Exhibit and Polo Match** brings together 50 Ferraris, Cobras, Porsches, and other champion cars and top polo players in a challenge match, at Greenwich Polo Club in Conn. Date is 9/12, noon–5; adults $10, $5 for children under 10; picnic sites available, too. Advance tickets only: through morning of 9/12, from Color & Concepts (203-325-0719).

OPEN HOUSES this week will serve as both entertainment and introductions to several organizations' programs of arts and education courses and classes. Consider: The **92nd Street Y,** on Lexington Ave.: 9/13, noon–4, for toddler–through senior age groups; classes, workshops, performances, and demonstrations in 45 categories, including Kosher cookery and weight management; at 3, at Kaufmann Concert Hall, an hour hosted by singers Earl Wrightson and Lois Hunt, with pianist Jeffrey Siegel, dancer Judy Landis, and Jewish-theater group The Mosaic . . . The **West Side Y Center for the Arts,** 5 W. 63rd St., will have an open-house festival of the arts, 9/15–17, 6–8:30, to include an art exhibit, refreshments, and performances in theater, music, and dance. The Center offers over 60 classes in the arts . . . The **New School** is having an open-house tour of its Computer Instruction Center, 64 Fifth Ave., 9/9 and 22, also 11/19, 6–7:30. The **Parsons School of Design** invites prospective students to an open house 9/16 at 5:30, to learn about interior design, illustration, and more; phone 741-7576 to reserve; at 560 Seventh Ave.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6; Fri.–Sun. 11 a.m.–8. $4.25; under 12, $2.75.

TOURS

MUNICIPAL ART SOCIETY—A walk with urban historian Val Ginter, in "Manhattan Valley," the West 100's on the Upper West Side, and a look at the 19th-century buildings still there. 9/13, 1–4, rain or shine (935-3960). $12.

NEW YORK WALK-ABOUT—9/13, two walks: **Upper New York Bay—Islands by the Sea;** meet at 2, N.W. corner of Whitehall and Water Sts.; add 25 cents for round-trip ferry ride. **Brooklyn Heights—Forgotten by Time;** meet at 2 on S.W. corner of Remsen and Court Sts. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends). $6.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. Walking tours, on 9/13: **Footprints of Freedom: A Celebration of the Constitution,** 1–4, $10. **Jewish Williamsburg,** 11 a.m.–3:30; $13.

WEST VILLAGE—A walk with focus on personalities and shops, history and literature. 9/12, 19 at noon, meet guide Alan Podhatzer at the Jefferson Market Library, Sixth Ave. and W. 10th St. (472-0218). $8.

LADY LIBERTY'S MELTING POT TOUR, via bus, with Guide Service of New York (408-3332), 9 a.m.–5:30, Sat. through Sept. Begins with a Staten Island Ferry Ride, and includes Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hassidic community, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register: $43 includes lunch in the East Village.

HARLEM GOSPEL—A five-hour visit, with Holidays in New York (765-2515), each Sun. in Sept. Start with a church service, then brunch at Sylvia's and a stop at the Studio Museum of Harlem to see the current show of black art. Learn about the architecture, changes, and history in the area. Meet at 10 a.m., at 10 Columbus Circle, N.W. corner of Broadway and W. 58th St. $25 includes admission, brunch, and a drink. Reserve.

TRIBECA—A neighborhood of galleries, restaurants, shops. A walk with Adventure on a Shoestring (265-2663). 9/12 at noon, meet on N.W. corner of Franklin St. and W. Broadway. $5.

WALKS WITH MICHAEL LEVIN—9/12, "Bohemians." 9/13, "West/SoHo." Each, 11 a.m.–12:30; $7. Phone for meeting place: 924-7187.

CENTRAL PARK—9/13 at 2, meet at Vanderbilt Gate, Fifth Ave. and 105th St., for a tour of the Conservatory Garden. At 3:30, New York Philomusica will play Mozart serenades. Free.

HUNGRY PEDALERS—Gourmet Bicycle Tour, 9/13 at 8:15 a.m.: "City Island Odyssey" (rain date, 9/20). Visits to Mott-Haven and Longwood Historical Districts, Hispanic pastries, a City Island picnic, Pelham Pkwy., Bronx Park (35 miles). Fee: $12, or $20 for two (you buy your own food). Meet at the Maine Monument, NE corner of Columbus Circle, 59th St. and CPW (595-5542 or 222-2243).

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 9/12, Alley Pond Woods, Queens. 9/13, Greenbelt, S.I.

NATURE WALKS—**New York Botanical Garden,** Bronx: 9/12, 6:30–8 p.m., the northern area, with its oak, hemlock, beech, and other trees. $2 (220-

OTHER EVENTS

8747) . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 9/12 at 11 a.m., a walk with focus on endangered plants and animals; $3. Woodland walks, each Sat. at 11 a.m., each Sun. at 1; $2. . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free.

URBAN PARK RANGERS—Walks and workshops, free unless otherwise noted. Call borough offices for the weekend lineup: **Bronx:** 548-7880 or 589-0096; **Brooklyn:** 718-287-3400; **Manhattan:** 397-3091; **Queens:** 718-699-4204; **Staten Island:** 718-442-1304.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 9/9 at 6:30 p.m., meet at Trinity Church, Broadway and Wall St., for a history walk in the old Federal district (876-6688, nights before 10). 9/12 at 1, meet at S.E. corner of Seventh Ave. and 24th St., for a walk in Chelsea; $1 (516-621-2613, nights before 10). 9/13 at 12:30, meet at the Maine Monument entrance to Central Park, W. 59th St. and CPW, for a walk in the old Bloomingdale section with its buildings and history. $1 (737-0016).

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. Also: 9/12, birding at Floyd Bennett Field; meet at 10 a.m., at Building 70; take a field guide and binoculars (718-338-3799 for directions).

SPORTS

BASEBALL—Mets: Shea Stadium, Flushing (718-507-8499). 9/7–9/9 at 7:35: vs. Philadelphia; 9/11 at 7:35, 9/12 at 2:20, and 9/13 at 1:35: vs. St. Louis; 9/14, 15 at 7:35: vs. Chicago. $6; $8.50 . . . **Yankees:** Yankee Stadium, Bronx (293-6000). 9/14–16 at 7:30: vs. Milwaukee. $8.50, $10.

TENNIS—U.S. Open, through 9/13, at the USTA National Tennis Center, Flushing, Queens (718-271-5100). The top-ranked players of the world will compete in this Grand Slam event. Day sessions: Through 9/12, begin at 11 a.m. and 9/13, at noon (all day sessions sold out); evening sessions: 9/8–9/10, begin at 7:35; some tickets for evenings are available at press time; $9 and $18; all sessions 9/12, 13 are sold out.

COLLEGE FOOTBALL—17th Annual Football Classic: Yankee Stadium, Bronx (735-5200). 9/12 at 7:30: Central State University vs. Grambling State University; plus, a special half-time performance by the Grambling and C.S.U. marching bands. $7–$20.

PADDLEBALL—Tenth Annual Budweiser Classic conducted by the Department of Parks & Recreation at Macomb's Dam Park (161st St. and River Ave. across from Yankee Stadium, Bronx). 9/12 and 9/13 starting at 8:30 a.m.: Mike Melendez, Anita Maldonado, and more of the country's best paddleball players will vie for over $12,000 in prize money in the finals of this prestigious tournament. Amateur divisions will play on both days and professionals will take the courts on Sunday only. Spectators are welcome, free. Call 718-699-4224 for further information.

HARNESS RACING—Roosevelt Raceway, Westbury, L.I. for the fall meeting, through 10/14 (516-222-2000). 9/11 at 7:30: The New York Sire Stake #27 (2-year-old C & G Pace); 9/12 at 7:30: The Dexter Cup (3-year-old Open Trot). Adults, $3; children and seniors, $2; Additional parking fee.

STEPS—Y.M.C.A. Shape-Up Run 9/13 at 9:30 a.m.: Over 3,000 runners and race-walkers of all ages and paces are expected to compete for prizes in this 6.2-mile event through Central Park. Begins at 69th Street at East Drive, ends at Tavern On the Green, and is sponsored by the New York Road Runners Club and the Y.M.C.A. Prizes will be awarded in both the running and race-walking divisions. $6. 860-4455.

HORSE RACING—Belmont, for the fall meeting, through 10/19 (718-641-4700). Daily, except Tue.; post time, 1. $3, $5. Featured: 9/9, Hudson Handicap; 9/12, Maskette; 9/13, Lawrence Realization.

CHILDREN

PANDA MASK WEEKEND—See Chinese dancers perform lion dances, ribbon dances, folk dances, and acrobatics; also, have your face painted to look like a panda. 9/12–13, 11 a.m.–4. Bronx Zoo, World of Darkness Lawn, Fordham Rd. at Bronx River Pkwy., Bronx (367-1010). Admission. $1.50; adults, $3.75.

CHILDREN'S THEATER—See two children's plays by the Little People's Theater Company. Beginning 9/12, every Sat. and Sun. at 1:30: *Humpty Dumpty Falls in Love;* at 3: *Sleeping Beauty.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve).

IT'S A DOG'S LIFE!—Enjoy an afternoon of "dog" activities. 9/12 at 11 a.m.: Norman Bridwell, author of *Clifford, the Big Red Dog,* will host a drawing lesson; at 1: "Clifford the Big Red Dog" will host a dog-barking competition with the winner receiving a 4-foot-long stuffed "Clifford" dog; at 2:30: Julie Weissman will conduct a creative movement class with "animal movements" for children. FAO Schwarz, 767 Fifth Ave. (644-9400). Free. Also, 9/12, 13, noon–5, "Grand Opening Celebration"—A day of fun and games complete with clowns, Zippy the Chimp, balloons, raffle prizes and more; make a special card for your grandparents and challenge a friend to a game of Nintendo. FAO Schwarz at B. Altman, 361 Fifth Ave. (679-7800). Free.

THE FUNZAPOPPIN' MAGIC SHOW—Magic with Michael Taubenslag. 9/13 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve).

FOLK MUSIC—Join Phoebe Lou Dixon-Berger for a joyful sing along. 9/12 at 2:30. Hecksher Oval Theatre at Lincoln Center, Library Museum Building, 65th St. and Amsterdam (870-1633). Free (reserve).

WILDMAN—See this theater piece, based on a medieval character, performed with masks, costumes, music, and visual effects, by the Mettawee River Company. 9/13 at 3. Wave Hill, 675 W. 252nd St. and Independence Ave., Bronx (549-3200). $3; adults, $6.

CINDERELLA GOES DISCO!—See an updated version of this classic story, which includes audience participation. Every Tue.–Sun., at 12:30 and 2:30, through 10/25. South Street Seaport, Schermerhorn Row Amphitheater, 12 Fulton St. (669-9424). $3; adults, $5.

PUPPET THEATER—*Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. by the Papageno Puppet Theater at the West Side YMCA, 5 W. 63rd St. off C.P.W. (874-3297). $4 (reserve).

STAR IN A FAIRY TALE—Join Anne Pasquale and the Patchiddy Players for your favorite fairy tales and then star in one, complete with costumes, make-up, and music. 9/13 at 2. The Educational Alliance, 21 E. 13th St. (586-1267). Free.

CHILDREN'S MUSICALS—*The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 13th Street Repertory Company, 50 W. 13th St. (675-6677). $3

CENTRAL PARK PROGRAMS—At the Hans Christian Andersen statue: 74th St. at the Model Boat Pond (360-8140). Every Sat., through 9/26, children of all ages can enjoy a different story. 9/12 at 11 a.m.: *Legend of Sleepy Hollow* told by Diane Wolkstein and Shirley Keller. Free . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 9/12, 1–2:30: "Be a Park Ranger!"—Travel with a ranger and learn to find your way around the park. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3156). 9/12 at 2 and 3: "Clay Creations"—Explore Central Park structures and design your own with clay. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 9/9 at 2: "Theater Workshop," a program combining dance, music, and drama presented by the Education In Dance School with Elizabeth Pettit at **Jefferson Market** branch, 425 Ave. of the Americas (243-4334) . . . 9/10 at 3:30: "Puppetry Workshop," a workshop dealing with drama and puppetry for children ages 5 and older at **Fort Washington** branch, 535 W. 179th St. (927-3533) . . . 9/11 at 10:30 a.m.: "Creative Workshop," which combines dance, music, and drama for children ages 3 and 4 (parents are welcome to attend) at **Webster** branch, 1465 York Ave. (288-5049) . . . 9/11 at 4: "Rubber Stamp Art," a program where children can make their own book and bookmark at **Washington Heights** branch, 1000 St. Nicholas Ave. (923-6054) . . . 9/14 at 4: "Animal Show," where children can meet Theo Powell and his animal friends at **Kips Bay** branch, 446 Third Ave. (683-2520) . . . 9/15 at 4: "The Town Mouse and the Country Mouse," a puppet show for children ages 3–7 at **Bloomingdale** branch, 150 W. 100th St. (222-8030) . . . **The Bronx:** 9/8 and 15 at 4: "Book Making Workshop," a four-part writing and drawing workshop for ages 6–12 at **Melrose** branch, 910 M ris Ave. (588-0110) . . . 9/11 at 4: "Flutes on Parad an introduction to the flute with Andrew Bolotows at **Hunt's Point** branch, 877 Southern Blvd. (54 2996) . . . 9/11 at 4: "Songs Say So Much," a sin along program with Jeff Sorg at **Eastchester** branc 1385 E. Gun Hill Rd. (653-3292) . . . **Staten Islan** 9/8 at 2:30: "The Turtle's Magic Song," a shad puppet show based on a Brazilian folk tale at **Po Richmond** branch, 75 Bennett St. (718-44 0158) . . . 9/9 at 11 a.m.: "Storytelling," presented Getchie Argetsinger for ages 3–5 at **Todt Hill-We terleigh** branch, 2550 Victory Blvd. (718-49 1642) . . . 9/9 at 1:30: "Music With Movement," fe turing folk songs from around the world at **Dong Hills** branch, 1617 Richmond Rd. (718-351-144 Reservations needed for most programs; all progra subject to change or cancellation.

SPECIAL EXHIBIT—New York Botanical Garde Bronx, through 9/13: "Waves III: Healing, Beli and Celebration"—Display of plant specimens, her Hispanic botanica; also a Chinese altar, and a hon Catholic altar; all related to the customs of the Low East Side and its Chinese, Hispanic, Jewish, and bla communities, and all collected by young people ag 10–17, students in Youth From Arts program.

INFOQUEST CENTER—AT&T, at 56th St. and Madiso Ave. (605-5555; for groups, 605-5140); open 1 a.m.–6 daily except Mon. and holidays; Tue. to Free. A hands-on environment with holograms an satellites, fiber optics and robotics, to help the curio of all ages discover how these devices and others aid in retrieving, storing, and managing data. Meet Go don, the talking robot, find out if you can recogniz your own voice, program a rock video, and watch show with 32 video projectors.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st S Family activity program: Every Sat. at 1 and 3 enjoy film. Continues through September and needs no ad vance registration. Meet at the Uris Center. Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54t St. (765-5904). 9/12–13 at 1 and 3: "Environment Design"—Dress up the workshop room to your ow desire by using paper, paint, and yarn. "Natur Area"—Collection of small animals to observe. "Pag eant of Puppets,"—Puppets, marionettes, puppe films, video puppet stages, and puppet art activities See puppets from Italy, marionettes from France shadow puppets from Thailand and the People's Republic, and learn how to use finger puppets, rod puppets, and hand puppets. Tue.–Fri. 1–5; weekends, 1 a.m.–5. Adults $2 (weekends) and $1 (weekdays) children $3, $2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave (718-735-4400). Special programs: 9/9: "Tim Tales"—Children can make masks related to differen time periods; 9/10: "Visit the Greenhouse"—Children will visit the greenhouse and learn how to tak care of plants; 9/11: "Storytelling"—Listen to the librarian tell humorous stories; 9/12: "Live Animals"—Enjoy petting live animals including chickens and hamsters from the museum collection; also, "Storytelling"; 9/13: "Mask Measurements"—Measure your head and then make a custom-made mask based on mathematical calculations; 9/14: "Roving Reptiles"—See reptiles from the museum collection and then enjoy a storytelling program with reptile tales from other cultures. Call for times of programs. Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., and holidays 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Workshops in September: 9/13 at 1 and 3: "Art-O-Mobiles"—See this fascinating exhibit by George Rhoads, and then create a moving metal sculpture. 50 cents. Hours: Tue., Thu., Fri. 10–5; Wed. 10–8; Sat., Sun. noon–5:30.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). 9/13: "Family Day"—Parent and child gallery explorations, art-making workshops, a story hour with Chinese-American storyteller, Charlie Chin, and a jazz concert to end the day. All events free with admission. Every Sat. and Sun. at 2: "What's Up?" a free drop in art workshop for children 6–12 . . . Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games, for children ages 4 and older. Both programs free with museum admission. Hours: Mon., Wed., Thu., and Fri., 10 a.m.–5, Sat. 11 a.m.–6, Sun. 1–6. Adults, $3; children under 12, free.

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ase check hours and talent in advance. Many places forced to make changes at short notice.

POP/JAZZ

GRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 9/9: John Bickerton Trio. 9/10: Loose Deuce Trio. 9/11, 12: The Ricky Ford Trio. 9/13: Judi Silverman Trio. 9/14: Bill Battiston Trio. 9/15: Greg Murphy Trio. **AE, CB, DC.**

E BITTER END—149 Bleecker St. (673-7030). 9/9: Danette; Condition Red. 9/10: Innocents; Fallout. 9/11: Boom Boom Crash; Verbatim. 9/12: Al Rosa; Blame Our Parents. 9/13: Steve Holly and Jim Vivino. 9/14: Holiday Slides; Nova. 9/15: On the Edge; Comedy night with m.c. T.J. Welles. **No credit cards.**

UE NOTE—131 W. 3rd St. (475-8592). Through 9/13: Ray Brown Trio featuring Gene Harris with special guest Ernie Andrews, Tue.–Sun. 9 and 11:30, with an extra show Fri. and Sat. at 1:30 a.m. 9/14 at 9, 11 and 1 a.m.: Kenny Barron All Stars. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

IE BOTTOM LINE—15 W. 4th St. (228-7880). 9/9, 16: Buster Poindexter & His Banshees of Blue. 9/11: Taj Mahal. 9/12, 13: Allan Holdsworth. 9/14, 15: The Lounge Lizards. **No credit cards.**

RADLEY'S—70 University Pl., at 11th St. (228-6440). Through 9/12: Pianist Ron Matthews with Santi DeBriano on bass. 9/13: Pianist Ron Matthews with Ray Drummond on bass. 9/14–19: Pianist Bob Dorough with Bill Takas on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

ARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 9/13: Olu Dara Quintet, Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 9/14 at 8 and 10: Bucky and John Pizzarelli, Jr. 9/15–20: Freddie Cole. **AE, CB, DC, MC, V.**

AGLE TAVERN—355 W. 14th St. (924-0275). 9/11: Irish ballad night with Greg Ryan, Jim Hawkins and Marybeth Lahr. 9/12: Aotearoa. 9/19: John Whelan and Bob Mills. **No credit cards.**

AT TUESDAY'S—190 Third Ave. (533-7902). Through 9/13: Toots Thielemans Quartet with Marc Johnson, Fred Hersch and Joey Baron. 9/14: Les Paul Trio. 9/15–17: Marc Cohen Trio featuring Gary Peacock and Jeff Hirschfield. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

REENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 9/12: Vladimir Shafranov. 9/13: Dom Salvador. 9/15–19: Hal Schaefer. **Upstairs:** 9/12 at 8: Jim Dawson followed by Cabaret with singers and comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 9/9–14 from 10–3 a.m.: Singer Stan Edwards with pianist Larry Intorella and John Donnelly on bass. Mon.–Fri. 5–10: Pianist Audrey Epstein. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 9/9: Alan Bates Duo. 9/10: John Pizzarelli, Jr. with Gary Haase and Bob Paterson. 9/11: Richard Rodney Bennett. 9/12: Beth Winter Trio. 9/14: Andy Tuck. 9/15: The Joe Derise Duo. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 9/9 at 9: Mind Over Matter; Wilmingtons at midnight. 9/10 at 10: Emerald City; Paris Suite at 11. 9/11 at 10 and midnight: The Doctors; Jim Wolff at 11 and 1 a.m. 9/12 at 10 and midnight: Faces in the Crowd. 9/13 from 10: Pell Mell. 9/14: Midnight Jam with Frank Gravis. 9/15 at 9: No Boundaries; Tone Benders at 10. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 9/12: Pianist Jo Ann Brackeen with Cecil McBee on bass. 9/13, 14: Pianist Harry Connick Jr. 9/15–19: Pianist Roger Kellaway with John Goldsby on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 9/12: *The Swinging Years of Benny Goodman's Big Bands* with Walt Levinsky conducting the Great American Swing Band. Two shows nightly at 9 and 11. 9/15–10/10: Jazz/pop singer Mel Torme. Closed Sun. **AE, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Daniel Nye. Rudy Roberson takes over on Sun. from 6, and Lee Glantz on Mon. from 7. **AE, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). 9/9: King of the Beat. 9/10: George Worthmore and the Divebombers. 9/11: Robert Ross Band. 9/12: Danny Draher Band. 9/13: The Slim Kings. 9/14: Little Wiggley. 9/15: David Keyes Band. Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Howie Wyeth barrelhouse piano.Tue.: Big Nick Nicholas and his group. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 9/10, 11: The Ramones. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 9/9: Project Payne. 9/10: Jimi J and the Z-ray. 9/11, 12: Rock-Ola with Jon Paris. 9/13: Hellhounds. 9/14: Maximum Tribble. 9/15: Project Payne. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 9/13: Phil Woods Quintet with Tom Harrell, Hal Galper, Steve Gilmore and Bill Goodwin. 9/14: Dakota Staton. 9/15–20, 22–27: McCoy Tyner. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 9/12: Singer Sarah Dash. 9/15–19: Singer-composer Oscar Brown Jr. Shows Tue. and Thu. 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 9/9: The Greg Trooper Band; Blue and Red; Marc Berger. 9/10: The Optic Nerve; DA Willys. 9/13: Paul Hipp; Elaine Atkins; Tommy Rivers and the Cadillac Cowboys. 9/14: Whittles; Roulette Kiss; Cat's Meow. 9/15: Phoebe Legere; Good Question; Combo Limbo. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Fri. from 10–4 a.m.: Dance to the Caribbean Explosion. 9/14: Sonero a Sonero (Part II) with Hector LaVoe, Eddie Santiago with guest soloist David Murray. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/13: The Al Cohn/Mundell Lowe Quartet. 9/14: Mel Lewis Big Band. 9/15–20: The Bobby Watson/Curtis Lundy Quintet featuring Slide Hampton. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 9/9–13: Dakota Staton. 9/15: Singer Barbara Berlind. 9/17–20: "Little" Jimmy Scott. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. at 8. Through 9/12: Guitarist Tal Farlow with Gary Mazzaroppi on bass. 9/13: Guitarist Gene Bertoncini with Michael Moore on bass. 9/14–17: Pianist Jane Jarvis with Milt Hinton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 9/9: Comedian-actor Howie Gold. 9/10–13: Jeff Altman. 9/15–20: Pudgy. Shows at 9, plus Fri.–Sat. at 11:30. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 9/13: Comedians Rich Gagliardi, Rob Cleveland, Rich Marotta, Mike Little, Barry Weinbraub, and Danny Curtis, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 9/9, 10: Magician Torkova and comedian Terry Day. 9/11, 12: Magician/comedian Johnny Ace Palmer and comedian Peter Kougasian. 9/15: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

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STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/13: Comedians Sam Greenfield, Colin Quinn, and Mark Beres, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. 9/15–20: Charles Zucker, Gabe Abelson, and Earl Reed. **AE, MC, V.**

DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 9/12: Singer Michelle Celli with the Wayne Sabella Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. 9/14–10/17: Mike Cerrati Trio. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 9/27: Bob January Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/9: King David Rudder with Charlie's Roots Orchestra. 9/10: Byron Lee and The Dragonnaires. 9/15: Burning Spear. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Singer-pianist Arthur Siegel. 9/9 at 11: Mixed Doubles featuring Breslau & Tiedemann, Moynihan & Green, and Semarne & Rennie. Through 9/19, Tue.–Sat. at 9: Marilyn Sokol. 9/10–10/3, Thu.–Sat. at 11: Singer Carl Anderson. 9/15 at 11: Singer Lillias White star of *Dreamgirls.* **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. *Bittersuite - songs of experience,* musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease. Mon., Fri., Sat. at 7:30, Sun. at 3 and 5:30. 9/9 at 8: Denis Hyland; Off The Cuff at 10. 9/10 at 8: Gerry Dieffenbach; Horowitz and Spector at 10. 9/13 at 8: Elliot Meyers; Maureen Davis at 10. 9/14 at 10: Brewer and Madden. 9/15 at 8: Elizabeth Childs; Semarne & Rennie at 10. **No credit cards.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). **Skylight Lounge:** Every Wed.–Sat. at 9: *The World of Wallowitch,* musical revue starring John Wallowitch, Melissa Eddy, and Betsy Ann Leadbetter. **AE.**

IBIS—151 E. 50th St. (753-3429). Exotic room (upstairs at Café Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10. **AE, CB, DC.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 9/9: Barbara Lea sings *Cy Coleman and Arthur Siegel.* 9/10: Buddy Barnes with special guest Rita Gardner. 9/11: Lily Quin with pianist Bobby Cole. 9/12: David Green and John White with pianist Wes McAfee. 9/13: *You and Me* with Patti Bottino and Lynn Zeff. 9/14: Caroline Durham with pianist Wes McAfee. 9/15: Emme Kemp. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continen restaurant. 9/15–20 at 10: *Henry The Eighth At* *Grand Ole Opry* - country-western musical. **AE, CB, DC, MC,**

PANACHE—149 E. 57th St. (935-0244). 9/9, 14 at Paris Kiely. 9/9, 10, 12 at 11: The Texas Chains Manicurist. 9/10, 11 at 8: Barbara Louis with Pa Trueblood. 9/11 at 11, 9/12 at 8: Jamie de Roy. 9/1 Schizophrenic Love. 9/15: Evan Matthews. **AE, MC,**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). 9/15–11/ Montgomery, Plant and Stritch, Tue.–Sat. at 9:15 a 11:15. **Rose Room:** Singer-pianist Buck Buchho plays every Sun. from 5:30–11. **AE, CB, DC, MC,**

CARLYLE—Madison Ave. and 76th St. (744-160 **Bemelmans Bar:** Through 9/11: Pianist Frank O ens hold forth Mon.–Fri. from 9:30–1 a.m. 9/15: Pi nist Barbara Carroll returns for the season, Tue.–S from 9:45–1 a.m. **AE, CB, DC, MC,**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pi nist Jimmy Roberts plays every Tue.–Sat. fro 8–midnight. **AE, CB, DC, MC,**

INTER-CONTINENTAL—111 E. 48th St. (421-083 **The Terrace:** Pianist Marty Berns plays Mon.–F 7:30–12:30 a.m. **AE, CB, DC, MC,**

MARRIOTT MARQUIS—Broadway and 45th St. (39 1900). **The View:** New York's only revolving-roo top restaurant 48 floors above Broadway. Throug 9/19: Singer Beth Miller and her Band, Tue.–Sa from 9–2 a.m. **Broadway Lounge:** Singer-piani April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC,**

NOVOTEL—52nd St. and Broadway. (315-010 **Wine Bistro:** Singer-pianist Elyse Moore pla Thu.–Sat. at 6 and 9:30, Robert Moskowitz takes ov on Mon. **AE, CB, DC, MC,**

OMNI PARK CENTRAL—Seventh Ave. and 55th St (757-4441).**Notes:** Pianist-singer-songwriter Ric Siegel plays Mon.–Fri. from 6–10. Singer-piani Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC,**

PARKER MERIDIEN—118 W. 57th St. (245-5000). L **Bar Montparnasse:** Singer-pianist Al Foster play Mon.–Sat. from 5–9, followed by The Helcio Milit Tamba Trio, Tue.–Sat. 9–1 a.m., through 12/20. **AE, CB, DC, MC, V**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Krava Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston Sat.–Sun., 6–10. **AE, CB, DC, MC, V**

SHERATON PARK AVENUE—45 Park Ave., at 37th St (685-7676). **Judge's Chamber:** Through September Pianist Rob Schneiderman with Mike Formanek o bass play Wed.–Fri. from 7:30–12:30 a.m., Sat. fro 9–1:30 a.m. **AE, CB, DC, MC, V**

WESTBURY—Madison Ave., at 69th St. (535-2000) **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

LE VERT GALANT—109 W. 46th St. (382-0022). Grea French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., Sept. 9

0/WNCN— ussy: *Images,* Book 2: issons d'or"; **Purcell:** Sonatas (1697): No. E-Flat.

0/WQXR- /FM—Falla: *nenajes;* **Bach:** Partita . 1 in B-Flat.

0/WNCN— ubert: Nocturne for no, Violin, and Cello -Flat, Op. 148.

0/WNCN— iabin: Sonata Fantasy Piano in g-sharp, Op. **Vivaldi:** *L'Estro nonico:* Cto. for 4 lins and Cello in b, . 3, No. 10.

0/WQXR- /FM—Dohnanyi: enade in C.

0/WNCN— aramoor Festival."

NYC—"AusWaves." **ush:** *Bakery Hill Rising;* **hultz:** *Spherics.*

5/WQXR- /FM— endelssohn: Piano o. No. 2 in d.

00/WNCN— ethoven: Sonata for ano No. 11 in B-Flat, p. 22.

06/WQXR- M/FM—"McGraw- ill Young Artists owcase." Robert erman, host.

Thu., Sept. 10

00/WNCN— ietrich-Schumann- rahms: F.A.E. Sonata in **Vivaldi:** Cto. for 2 iolins and Strings in B- lat.

:00/WQXR- M/FM—Elgar: troduction and Allegro r Strings; **Mozart:** lute Qt. in G.

:00/WNCN— aluppi: Sonata for arpsichord No. 4 in c; **chaikovsky:** *Voyevode,* p. 78.

:00/WNCN—Boito: infonia in a.

:00/WQXR- M/FM—Brahms: *ariations on a Theme of aydn.*

3:00/WNYC—"Frick Collection Concerts." David Bar-Illan, piano. **Debussy:** *Feux d'artifice;* **Beethoven:** Sonata in f, Op. 57.

8:05/WQXR-AM/FM—Salieri: Piano Cto. in D; **Copland:** *Our Town:* Suite.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. The Canadian Brass, Peter Nero and his Trio. **Susato:** *Three Renaissance Dances With Drum;* **Vivaldi:** Suite from the *Four Seasons;* **Bach:** Toccata and Fugue in d; **Henderson:** *Over the Rainbow.*

Fri., Sept. 11

3:00/WNCN—Rodrigo: Cto. "de Aranjuez"; **Brahms:** *Intermezzi,* Op. 117.

4:00/WQXR-AM/FM—Carulli: Guitar Cto. in A; **Schumann:** *Novelette,* Op. 21, No. 8.

5:00/WNCN—Liszt: Hungarian Rhapsody No. 5 in e.

6:00/WNCN—Warlock: *Capriol Suite;* **Haydn:** Piano Trio in e-flat.

7:00/WQXR-AM/FM—Fossa: Qt. No. 3 in A for Guitar and Strings.

8:00/WNCN—Sibelius: Sym. No. 7 in C, Op. 105; **Bach:** Trio Sonata in G.

WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Brahms: Piano Cto. No. 2 in B-Flat.

9:00/WNCN—"Great Performances." The New Jersey Chamber Music Society and the Tokyo String Quartet. **Mendelssohn:** Octet in E-Flat, Op. 20; **Schubert:** Qt. No. 12 in c; **Puccini:** *I Crisantemi.* Simulcast with WNET-TV/Channel 13.

9:06/WQXR-AM/FM—The San Francisco Orchestra. Jeffrey Tate, conductor; pianist Jeffrey Kahane. **Beethoven:** "Consecration of the House" Ov.; Piano Cto. No. 3 in c; Sym. No. 3 in E-Flat, "Eroica."

Sat., Sept. 12

10:00 a.m./WNCN—Weber: Cto. for Clarinet No. 2 in E-Flat, Op. 74; **Bach:** French Suite No. 3 in b.

WNYC—Beethoven: Sonatina for Mandolin and Piano; **Schumann:** Adagio and Allegro, Op. 70.

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Emanuel Ax, piano. **Liszt:** Paganini Etude No. 6 in a; **Schumann:** *Fantasiestucke,* Op. 12.

11:00 a.m./WNCN—Tchaikovsky: *Nutcracker Suite,* Op. 71a; **Handel:** Trio Sonata for 2 Violins, Op. 5, No. 1.

WNYC—Bruckner: Sym. No. 9; **Poulenc:** *Litanies to the Black Virgin.*

11:04/WQXR-AM/FM—Vivaldi: Bassoon Cto. in E-Flat.

12:00/WNCN—Saint-Saëns: Cto. for Piano No. 2 in g, Op. 22.

12:05/WQXR-AM/FM—Mozart: Flute and Harp Cto. in C; **Borodin:** Sym. No. 2 in b.

1:00/WNCN—Beethoven: Piano Trio No. 6 in B-Flat, Op. 97, "Archduke."

WNYC—Prokofiev: Sym. No. 2.

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Puccini:** *Manon Lescaut* (Callas, Di Stefano, Fioravanti, Chorus and Orch. of La Scala, Milan/Serafin).

5:00/WNCN—Brahms: Hungarian Dances Nos. 11–21; **Haydn:** Sonata for Piano No. 60 in C.

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Manhattan String Quartet. **Mozart:** Qt. in D; **Tsintsadze:** *Miniatures for String Quartet.*

6:00/WNCN—Beethoven: Sonata for Cello and Piano No. 5 in d, Op. 102, No. 2.

7:00/WNCN—Respighi: *Pines of Rome;* **C.P.E. Bach:** Sonata for Flute and Harpsichord No. 3 in G.

8:00/WNCN—Schubert: Sym. No. 8 in b, "Unfinished."

8:04/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor; pianist Eunice Podas. **Vaughan Williams:** "The Wasps" Ov.; **Grieg:** Piano Cto. in a.

9:00/WNCN—"Saturday Night Opera." **Massenet:** *Don Quichotte* (Crespin, Bacquier, Ghiaurov, Suisse Romande Radio Chorus and Orch./Kord).

Sun., Sept. 13

10:00 a.m./WNCN—"Classic Guitar." **Rodrigo:** *Fantasia para un Gentilhombre;* **Sanz:** *Suite española.*

WNYC—Bach: Trio Sonata in E-Flat.

11:00 a.m./WNCN—Liszt: *Trois Etudes de concert.*

12:00/WNCN—Bach: Orchestral Suite No. 1 in C; **Telemann:** Trio Sonata in g.

1:00/WNCN—Milwaukee Symphony Orchestra. Zdenek Macal, conductor; cellist Yo-Yo Ma. **Elgar:** Cto. for Cello, Op. 85; **Dvorák:** Sym. No. 9 in e, Op. 95, "New World."

WNYC—Stravinsky: Four Songs; **Martin:** *Petite Symphonie Concertante.*

1:04/WQXR-AM/FM—Mozart: Piano Cto. No. 15 in B-Flat; **Rachmaninoff:** Sym. No. 2 in e.

3:00/WNCN—Albéniz: *Iberia,* Book 3; **Bach:** Sonata for Flute and Harpsichord No. 5 in e.

3:04/WQXR-AM/FM—The New York Philharmonic. Leonard Bernstein, conductor. **Ives:** Sym. No. 2; **Schubert:** Sym. No. 9 in c, "The Great."

4:00/WNCN—Haydn: Sym. No. 53 in D, "Imperial."

5:00/WNCN—Ravel: *Gaspard de la Nuit;* **Rossini:** Sonata for Strings No. 5 in E-Flat.

6:00/WNCN—Beethoven: Trio in D, Op. 9, No. 2; **Smetana:** *Richard III.*

7:00/WNCN—Brahms: Sonata for Clarinet and Piano in E-Flat, Op. 120, No. 2.

8:00/WNCN—R. Strauss: *Death and Transfiguration,* Op. 24; **Telemann:** Suite for 2 Horns, 2 Violins, and Bass in F.

WNYC—"After Eight." With Nancy Shear.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **R. Strauss:** *Arabella* (Varady, Donath, Fisher-Dieskau, Berry, Bavarian State Orch./Sawallisch).

9:00/WNCN—"Waterloo Festival." Waterloo Festival Orchestra. Gerard Schwarz, conductor; pianist Bella Davidovich. **Respighi:** *La boutique fantasque;* **Schumann:** Cto. for Piano and Orch. in a, Op. 54.

Mon., Sept. 14

3:00/WNCN—Rachmaninoff: Suite for 2 Pianos No. 2, Op. 17; **Mozart:** Serenade No. 13 in G, "Eine Kleine Nachtmusik."

4:00/WQXR-AM/FM—Neruda: Trumpet Cto. in E-Flat; **Rachmaninoff:** *Preludes,* Op. 23: Nos. 7–10.

5:00/WNCN—Haydn: Sonata for Piano No. 50 in D; **Fürstenau:** Rondo brillant, Op. 38.

6:00/WNCN—Handel: *Water Music Suite:* Suite No. 2 in D.

7:00/WQXR-AM/FM—Brahms: Fantasies, Op. 116.

8:00/WNYC—St. Louis Symphony Orchestra. Claus Peter Flor, conductor; pianist Joseph Kalichstein. **Kochan:** "In Memoriam"; **Bartok:** Piano Cto. No. 2; **Mendelssohn:** Sym. No. 5 in D, "Reformation."

8:05/WQXR-AM/FM—Mozart: Sym. No. 21 in A; **Saint-Saëns:** Piano Cto. No. 4 in c.

9:00/WNCN—Schumann: Sym. No. 4 in d, Op. 120; **Vivaldi:** Cto. for Bassoon in in e.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Britten:** *War Requiem* (Hargan, Rendall, Hagegard, Tanglewood Festival Chorus, Boston Boy Choir).

Tue., Sept. 15

3:00/WNCN—Brahms: Sonata for Violin and Piano No. 2 in A, Op. 100; **Bach:** Brandenburg Cto. No. 6 in b.

4:00/WQXR-AM/FM—Molter: Clarinet Cto. in D; **Fauré:** *Barcarolles,* Nos. 5–7.

5:00/WNCN—Stanley: Cto. Grosso in D, Op. 2, No. 1; **Rachmaninoff:** *Moments Musicaux,* Op. 16: Nos. 2, 4, and 5.

6:00/WNCN—Schubert: March No. 2 in b; **Ravel:** Introduction and Allegro.

7:00/WQXR-AM/FM—Mozart: Violin and Piano Sonata in D.

8:00/WNCN—Brahms: *Variations on a Theme by Haydn,* Op. 56a; **Haydn:** Cto. for Harpsichord in g.

WNYC—"Netherlands Concert Hall." Concertgebouw Orchestra. Leif Segerstam, conductor. **Segersam:** *Orchestrales Tagebuchblatt* No. 25; **Nordheim:** Tenebrae for Cello and Orch; **Nielsen:** Sym. No. 4, "The Inextinguishable."

8:05/WQXR-AM/FM—Tchaikovsky: Piano Cto. No. 2 in G.

9:00/WNCN—Brahms: Cto. for Violin and Cello in a, Op. 102.

9:06/WQXR-AM/FM—The Montreal Symphony Orchestra. Charles Dutoit, conductor; pianist Jorge Bolet. **Bartok:** Music for Strings, Percussion, and Celesta; **Rachmaninoff:** Piano Cto. No. 2 in c; **Debussy:** *La Mer.*

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, September 9–11 and 14–15

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WWOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of the new fall season, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 4 News
5 Wed.–Fri.: *Silverhawks*
Mon., Tue.: *Saber Rider*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
13 Mon., Tue.: *French in Action*
H Wed.: **Movie:** *In Search of the Golden Sky*
Thu.: *Soupman*
M Wed.: **Movie:** *Marlowe*
Thu.: **Movie:** *Under the Cherry Moon*

6:10 a.m.
H Mon.: *The Great Love Experiment*

6:30 a.m.
2 News
4 *Before Hours*
5 Wed.–Fri.: *Centurions*
Mon., Tue.: *Silverhawks*
9 *700 Club*
11 *Mask*
13 Mon., Tue.: *Mister Rogers*
H Thu.: *The Great Love Experiment*
Fri.: *Paddington Goes to School*
M Fri.: **Movie:** *Labyrinth*
S Tue.: **Movie:** *Aladdin and His Magic Lamp*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 Wed.–Fri.: *Rambo*
Mon., Tue.: *Defenders of the Earth*
7 *Good Morning America*
11 *Heathcliff*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Fri., Tue.: *Seabert*
Mon.: *Paddington Goes to School*
M Mon.: *Original Max Headroom*
Tue.: **Movie:** *The Great Bank Hoax*
S Wed.: **Movie:** *Aladdin and His Magic Lamp*
Fri.: **Movie:** *Christmas Lilies of the Field*
Mon.: **Movie:** *The Iron Mistress*

7:30 a.m.
2 *Morning Program*
5 Wed.–Fri.: *Defenders of the Earth*
Mon., Tue.: *He-Man*
9 *Straight Talk*
11 *Transformers*
21 *Mister Rogers*
H *Fraggle Rock*
M Mon.: **Movie:** *Three Men and a Cradle*
S Thu.: *High School Narc*

8:00 a.m.
5 Wed.–Fri.: *The Flintstones*
Mon., Tue.: *Thundercats*
11 Wed.–Fri.: *GoBots*
Mon., Tue.: *Teddy Ruxpin*
13 Wed.–Fri.: *Mister Rogers*
Mon., Tue.: *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Birch Interval*
Thu.: **Movie:** *Rappin'*
Fri.: **Movie:** *Tribute* (cc)
Mon.: **Movie:** *Mussolini: The Decline and Fall—Part I*
Tue.: **Movie:** *Mussolini: The Decline and Fall—Part II*
M Wed.: **Movie:** *Period of Adjustment*
Thu.: **Movie:** *A Patch of Blue*
S Tue.: *The Paper Chase*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 Wed.–Fri.: *Pink Panther*
Mon., Tue.: *Ghostbusters*
13 Wed.–Fri.: *Reading Rainbow*
Mon., Tue.: *Mister Rogers*
M Fri.: **Movie:** *Poltergeist II: The Other Side*
Tue.: **Movie:** *Terror by Night*
S Wed.: **Movie:** *Teacher, Teacher*
Thu.: *Mom amd Dad Can't Hear Me*

9:00 a.m.
2 Wed.–Fri.: *Home Shopping Game*
Mon., Tue.: *The Judge*
4 Wed.–Fri.: *People's Court*
Mon., Tue.: *The Wil Shriner Show*
5 Wed.–Fri.: *Leave It to Beaver*
Mon., Tue.: *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
S Fri.: *The Almost Royal Family*
Mon.: *Don Rickles*

9:30 a.m.
2 Wed.–Fri.: *The Judge*
Mon., Tue.: *Divorce Court*
4 Wed.–Fri.: *Love Connection*
5 Wed.–Fri.: *I Love Lucy*
Mon., Tue.: *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *F-Troop*
31 *Body Electric*
H Thu.: **Movie:** *Yellowbeard*
Tue.: **Movie:** *Remo Williams: The Adventure Begins*
M Mon.: *Dangerous Film Club*
Tue.: **Movie:** *Champagne for Two* (cc)

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 Wed.–Fri.: *Bionic Woman*
Mon., Tue.: *I Love Lucy*
7 Wed.–Fri.: *Jeopardy II*
Mon., Tue.: *Sally Jessy Raphaël*
9 *My Favorite Martian*
11 *Mork and Mindy* (except Thu.)
Thu.: *At the Movies*
13 Wed.–Fri.: *Mechanical Universe*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: *The Movie Makers*
Fri.: **Movie:** *Maxie*
Mon.: **Movie:** *Victory*
M Wed.: **Movie:** *Murphy's Romance*
Thu.: **Movie:** *Three Men and a Cradle*
Fri.: **Movie:** *The China Syndrome*
Mon.: **Movie:** *The Red Badge of Courage*
S Wed.: **Movie:** *Betrayed*
Thu.: **Movie:** *The Gold of Naples*
Fri.: **Movie:** *The Iron Mistress*
Mon.: **Movie:** *Girl Happy*
Tue.: **Movie:** *Illegal*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 Mon., Tue.: *Bewitched*
7 Wed.–Fri.: *Split Second*
Mon., Tue.: *Jeopardy II*
9 *Carol Burnett*
11 *Sanford and Son*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Japan*
Tue.: *State of the Arts*
H Wed.: **Movie:** *Trenchcoat*

11:00 a.m.
2 *Price Is Right* (except Fri.)
Fri.: **Tennis:** U.S. Open
4 *Wheel of Fortune*
5 Wed.–Fri.: *Bewitched*
Mon., Tue.: *One Day at a Time*
7 *Who's the Boss?*
9 *Bosom Buddies*
11 *Sanford and Son*
31 Wed.: *Wildside*
Thu.: *America: The Second Century*
Fri.: *Eat Well, Be Well*
Mon.: *Under Exercise*
Tue.: *Body Pulse*
H Thu.: *How to Raise a Street-Smart Child*
M Tue.: **Movie:** *Grand Prix*

11:30 a.m.
4 *Win, Lose, or Draw*
5 Wed.–Fri.: *One Day at a Time*
Mon., Tue.: *Too Close for Comfort*
7 *Mr. Belvedere*
9 *House Calls*
11 *Best Talk in Town*
31 Wed.: *Homestretch*
Thu.: *Adam Smith*
Fri.: *Equal Justice*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Tue.: *The Movie Makers*
M Mon.: **Movie:** *Stalag 17*
S Thu.: **Movie:** *Except for Thee and Me*
Tue.: **Movie:** *Yellowbeard*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family*
7 *Ryan's Hope*
11 *Odd Couple*
31 Wed.: *On Stage at Wolf Trap*
Thu.: *Mobile Jazz*
Fri.: *Alive From Off Center*
Mon.: *Complete Gilbert and Sullivan*
Tue.: *Stephanie*
H Wed.: **Movie:** *Right of Way*
Thu.: **Movie:** *Another Woman's Child*
Fri.: **Movie:** *Sphinx*
Mon.: **Movie:** *Fast Forward*
Tue.: **Movie:** *Mr. Love*
M Wed.: **Movie:** *Cry Rape!*
Thu.: **Movie:** *My American Cousin*
Fri.: **Movie:** *Seven Brides for Seven Brothers*
S Wed.: **Movie:** *Bill Cosby Himself*
Fri.: **Movie:** *Legal Eagles*
Mon.: **Movie:** *Except for Thee and Me*

12:30
2 *Young and the Restless* (except Fri.)
Fri..: **Tennis:** U.S. Open (concludes at 5)
4 *Scrabble*
5 *Current Affair*
7 *Loving*
11 Wed.: **Movie:** *Sex and the Married Woman* (1977). Barry Newman.
Thu.: **Movie:** *Once Upon a Family* (1980). Barry Bostwick.
Fri.: **Movie:** *Art of Love* (1965). James Garner.
Mon.: **Movie:** *Draw* (1984). Kirk Douglas.
Tue.: **Movie:** *Madar X* (1966). Lana Turner.
31 Fri.: *Summer's End*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 Wed.: **Movie:** *Three Sailors and a Girl* (1953). Jane Powell.
Thu.: **Movie:** *On Moonlight Bay* (1951). Doris Day.
Fri.: **Movie:** *The Daughter of Rosie O'Grad* (1950). June Haver.
Mon., Tue.: *High Rollers*
31 Wed.: *Mystery!: The Adventures of Sherlock Holmes II*
Thu.: *Upstairs, Downstairs*
Fri.: *Survival Special:* "King Penguin"
Tue.: *Masterpiece Theatre: All for Love*

1:30
2 *Bold and the Beautiful* (except Fri.)
9 Mon., Tue.: *Love Connection*
H Tue.: **Movie:** *Old Enough*
M Wed.: **Movie:** *Desert Bloom*
Thu.: **Movie:** *Stalag 17*
Mon.: **Movie:** *The Biggest Bundle of Them Al.*
S Tue.: **Movie:** *Legal Eagles*

2:00
2 *As the World Turns* (except Fri.)
4 *Another World*
5 Wed.–Fri.: *Dennis the Menace*
Mon., Tue.: *Popeye*
7 *One Life to Live*
9 Mon., Tue.: *Newlywed Game*
13 Wed.–Fri.: *G.E.D. Testing Service/The Universe and I*
31 Wed.: *Silicon Valley*
Thu.: *One Village in China*
Fri.: *Dark Shadows Special*
Mon.: *The Constitution: That Delicate Balance*
Tue.: *Only One Earth*
H Wed.: **Movie:** *Remo Williams: The Adventure Begins*
Thu.: **Movie:** *Legal Eagles*
Fri.: *Survival Series*
Mon.: **Movie:** *Yellowbeard*
M Fri.: **Movie:** *Short Circuit*

ue.: **Movie:** *Baby,*
ain Must Fall
Ved.: *The Paper Chase*
'hu.: **Movie:**
vbeard
ri.: **Movie:** *A Patch*
ue
Aon.: **Movie:**
dy's Fool

Ved.–Fri.: *The Jetsons*
Aon., Tue.: *Woody*
lpecker
Aon., Tue.: *Dating*
ie
Scooby Doo
The French Chef

Guiding Light (except

Santa Barbara
Wed.–Fri.: *She-Ra*
Aon., Tue.: *Dennis the*
ace
General Hospital

9 *Cannon*
11 *Smurfs*
13 *Frugal Gourmet*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Fri.: **Movie:** *Players*
Tue.: **Movie:** *Rappin'*

3:30
5 Wed.–Fri.: *He-Man*
Mon., Tue.: *Flintstones*
11 Wed.–Fri.: *Ghostbusters*
Mon., Tue.: *G.I. Joe*
13 *This Old House*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Mon.: **Movie:** *Morons From Outer Space*
M Wed.: **Movie:** *Chisum*
Thu.: **Movie:** *The Karate Kid Part II*
Mon.: **Movie:** *Armed and Dangerous*

4:00
2 Wed., Thu.: *Divorce Court*
Fri.: **Tennis:** U.S. Open
Mon., Tue.: *Superior Court*
4 *Donahue*
5 Wed.–Fri.: *Thundercats*
Mon., Tue.: *Gilligan's Island*
7 *Oprah Winfrey Show* (except Wed.)
Wed.: *Afterschool Special*
9 *Barnaby Jones*
11 Wed.–Fri.: *G.I. Joe*
Mon., Tue.: *Bionic Six*
13 21 *Sesame Street*
H Wed.: *Girl on the Edge of Town*
Thu.: *Soupman*
M Fri.: *Chet Atkins*
Tue.: **Movie:** *Marlowe*
S Wed.: **Movie:** *Teacher, Teacher*
Thu.: *Mom and Dad Can't Hear Me*
Fri., Tue.: **Movie:** *Kid Colter*
Mon.: *The Elephant's Child*

4:30
2 Wed., Thu.: *Superior Court*
Fri.: **Tennis:** U.S. Open
Mon., Tue.: *People's Court*
5 Wed.–Fri.: *Gilligan's Island*
Mon., Tue.: *Real Ghostbusters*
11 *Good Times*
31 Wed.: *The Real Adventures of Sherlock Jones*
Thu.: *Perkins Family*
Fri., Mon.: *Mechanical Universe*
Tue.: *Wooster Square*
H Wed., Tue.: **Movie:** *In Search of the Golden Sky*
Thu.: **Movie:** *Agnes of God*
S Mon.: *The Lilith Summer*

5:00
2 4 7 News
5 Wed.–Fri.: *Brady Bunch*
Mon., Tue.: *Different Strokes*
9 *Hawaii Five-O*
11 *CHiPs*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Y.E.S. Inc.*
Thu.: *American Interest*
Fri.: *Great Decision '87*
Mon.: *Innovation.* Science program.
Tue.: *Body Electric*
H Fri.: *Paddington Goes to School*
Mon.: *The Great Love Experiment*
M Fri.: **Movie:** *The Dirty Dozen*
Mon.: *Original Max Headroom*
S Thu.: *High School Narc*
Mon.: **Movie:** *Blind Sunday*

5:30
2 News
5 Wed.–Fri.: *What's Happening?*
Mon., Tue.: *Facts of Life*
13 Wed.–Fri.: *Reading Rainbow*
Mon., Tue.: *Square One TV*
31 *City Comment*
H Fri.: **Movie:** *The Gods Must Be Crazy*
M Wed.: **Movie:** *Under the Rainbow*
Thu.: *Max Headroom*
Mon.: **Movie:** *Ivanhoe*
S Wed.: **Movie:** *Aladdin and His Magic Lamp*

5:45
31 *News From City Hall*

Veeknights, September 9–11 and 14–15

VED., SEPT. 9

)
4 7 News
Three's Company
Matt Houston
Gimme a Break
Nature Watch
Special: *Child Sexual*
ise
Italian programming
ncludes at 8)
Movie: *A Hero Ain't*
thin' but a Sandwich

0
*M*A*S*H*
News
Benson
New Jersey News
Long Island Report

0
4 5 News
Jeopardy
$100,000 Pyramid
The Jeffersons
21 *Nightly Business*
port
Don Rickles

0
Wheel of Fortune
New Newlywed Game
Current Affair
Hollywood Squares
Entertainment Tonight
News
MacNeil/Lehrer
Wild America: "The
an Who Loved Bears"
Dangerous Film Club

00
Mike Hammer
Highway to Heaven
Movie: *Charge of the*
ght Brigade (1936). Errol
ynn.
Perfect Strangers
News
Movie: *Deja Vu*
986). Jaclyn Smith.
National Geographic
pecial: "Lions." Closeup
ok at lions as well as
aboons, apes, hippos, and
kotic insects.
One Village in China:
All Under Heaven"
Movie: *The Park Is*
line
Movie: *To Live and*
Die in L.A.
Movie: *Salt of the*
Earth

S *Brothers*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*
13 *Works and Process at the Guggenheim: The Elizabethan Phrasing of the Late Albert Alyer.* Dance program with excerpts of a new ballet choreographed by Karole Armitage and performed by members of the Armitage Ballet Company.
S *It's Garry Shandling's Show*

9:00
2 *Magnum, P.I.*
4 *Bronx Zoo*
7 *MacGyver*
9 *Best of National Geographic:* "Monkees, Apes, and Man"
13 *Call Governor Cuomo*
31 *Australian Movie of the Week*
S **Movie:** *Bill Cosby Himself*

9:10
21 **Movie:** *Elvis: That's the Way It Is.* A behind-the-scenes look at The King as he rehearses for his Las Vegas nightclub act.

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 11 News
7 *Hotel*
9 *Best of National Geographic:* "Mysteries of the Mind"
13 *The Power of Choice.* How teenagers can take control of their lives.
H *1st and Ten*
M **Movie:** *Trouble in Mind*
N **Movie:** *Hour of the Star*

10:30
11 News
31 *Secret Sounds Screaming: The Sexual Abuse of Children.* Documentary using personal stories and dramatizations to show the effects of child sexual abuse on both children and their parents.
H **Movie:** *Jagged Edge*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Stephanie*
31 *Video Music Box*
S **Movie:** *Hardbodies*

11:20
21 *Rock and Roll: The Early Days.* Tribute to the pioneers of rock and roll with film clips of Elvis, Litttle Richard, Fats Domino, Buddy Holly and others.

11:30
2 **Tennis:** U.S. Open Highlights
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*

11:55
M **Movie:** *The Fly*

12 MIDNIGHT
2 *Hot Shots*
5 *WKRP in Cincinnati*
7 **Movie:** *Hardhat and Legs* (1980). Kevin Dobson.
9 *Cannon*
11 *Star Trek*
13 *Masterpiece Theatre: All for Love*
N **Movie:** *The Return of the Scarlet Pimpernel*

12:25 a.m.
H **Movie:** *The Stuff*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *Nova*

12:40 a.m.
S **Movie:** *Warning Sign*

1:00 a.m.
2 *Hot Shots*
5 *The Ropers*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *MacNeil/Lehrer*

1:30 a.m.
4 11 News
5 *Get Smart*

1:35 a.m.
M **Movie:** *Blind Date*

1:55 a.m.
H **Movie:** *A Breed Apart*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Ceremony* (1964). Laurence Harvey.
9 **Movie:** *Blue Gardenia* (1953). Anne Baxter.
11 *Twilight Zone*

2:25 a.m.
S **Movie:** *Prizzi's Honor*

2:30 a.m.
4 *Sally Jessy Raphaël*
7 **Movie:** *The Bait* (1974). Donna Mills.
11 *Twilight Zone*

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Think Fast, Mr. Moto* (1937). Peter Lorre.

3:15 a.m.
M **Movie:** *Ran*

3:30 a.m.
4 *Ben Casey*
H **Movie:** *Remo Williams: The Adventure Begins*

4:00 a.m.
7 *Branded*
9 **Movie:** *The Love War* (1969). Lloyd Bridges.

4:15 a.m.
5 *I Love Lucy*

4:30 a.m.
4 **Movie:** *Rage of Paris* (1938)
7 *Tales of the Unexpected*
11 *One Step Beyond*

4:40 a.m.
S *Don Rickles*

5:00 a.m.
7 *Dating Game*
11 *One Step Beyond*

5:30 a.m.
5 *Jayce*
7 *Morning Stretch*
9 11 News
H *The Movie Makers*

5:40 a.m.
S *The Paper Chase*

THU., SEPT. 10

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *Profiles of Nature*
21 **Special:** *Child Sexual Abuse*
31 Italian programming (concludes at 8)
S **Movie:** *Except for Thee and Me*

6:15
M **Movie:** *Back to School*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *New Jersey News*
H *How to Raise a Street-Smart Child*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "The Man Who Loved Bears"
H **Movie:** *Rappin'*

8:00
2 *Scarecrow & Mrs. King*
4 *Cosby Show*
5 **Movie:** *Inside Moves* (1980). John Savage.
7 *Sledge Hammer!*
9 News
11 **Movie:** *Draw* (1984). Kirk Douglas.
21 *Automania:* "Driven to the Limits"
31 *Dark Shadows Special*
M *Crazy About the Movies:* "Elvis '56"
N **Movie:** *Morons From Outer Space*
S **Movie:** *Thunder Alley*

8:30
4 *Cosby Show*
7 *The Charmings*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "The Making of a College Athlete." How college athletes are used and misused by colleges.
21 *This Old House*

9:00
2 **Special:** *The Catholic Church in America*
4 *Cheers*
7 *News Close-up:* "The Pope in America"
9 **Special:** *I Love Liberty*
13 *Heritage: Conversations With Bill Moyers.* Interview with Gerson Cohen, Chancellor of the Jewish Theological Seminary.
31 *Masterpiece Theatre: All for Love*
H **Movie:** *The Awakening*
M **Movie:** *About Last Night*

9:10
21 *Mystery! The Adventures of Sherlock Holmes*

9:30
4 *Night Court*

10:00
2 **Special:** *In the Red Blues*
4 *L.A. Law*
5 11 News
7 *20/20*
13 *John Huston*
31 *Mystery!: The Adventures of Sherlock Holmes II*
N **Movie:** *Three Men and a Cradle*
S *Comedy Spotlight*

10:20
21 *Masterpiece Theatre: All for Love*

10:30
11 News

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Jazz Tonight*
31 *Video Music Box*
H *Vietnam War Story* (cc)

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TELEVISION

🅜 **Movie:** *8 Million Ways to Die*
🅢 *Home Fires*

11:30
❷ **Tennis:** U.S. Open Highlights
❹ *Tonight Show*
❼ *Nightline*
❾ *Entertainment Tonight*
⓫ *The Honeymooners*
㉑ *TV Classics: Arthur Godfey's Talent Scouts*
🅗 **Movie:** *Legal Eagles*

12 MIDNIGHT
❷ **Movie:** *Endless Love* (1981). Brooke Shields.
❺ *WKRP in Cincinnati*
❼ **Movie:** *Rosebud* (1975). Peter O'Toole.
❾ *Cannon*
⓫ *Star Trek*
㉑ **Special:** *Long Island Report.* Special report geared to high school students which discusses date-rape, violation of rights, and tactics to deal with inappropriate advances.
🅝 **Movie:** *Rembrandt*

12:30 a.m.
❹ *David Letterman*
❺ *Archie Bunker's Place*
㉑ *National Geographic Special:* "Lions"

12:50 a.m.
⓭ *MacNeil/Lehrer*

1:00 a.m.
❺ *The Ropers*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
🅜 **Movie:** *Out of Bounds*

1:30 a.m.
❹ ⓫ News
❺ *Get Smart*
🅗 **Movie:** *Armed Response*

2:00 a.m.
❷ ❼ News
❹ *Ask Dr. Ruth*
❺ **Movie:** *Jessica* (1962). Angie Dickinson.
❾ **Movie:** *The Mountain Road* (1960). James Stewart.
⓫ *Twilight Zone*

2:30 a.m.
❹ *Sally Jessy Raphaël*
❼ **Movie:** *Topper Returns* (1941). Roland Young.
⓫ *Lifestyles of the Rich and Famous*

2:35 a.m.
🅜 **Movie:** *Cobra*

3:00 a.m.
❹ *New Record Guide*

3:05 a.m.
🅗 **Movie:** *Nights in White Satin*

3:15 a.m.
🅢 **Movie:** *Mrs. Barrington*

3:30 a.m.
❹ *Ben Casey*
⓫ **Movie:** *Return of Mr. Moto* (1965). Henry Silva.

4:00 a.m.
❾ **Movie:** *The Last Child* (1971). Michael Cole.

4:05 a.m.
🅜 *Opposing Force*

4:15 a.m.
❺ *I Love Lucy*

4:30 a.m.
❹ **Movie:** *Svengali* (1931). John Barrymore.
❼ *Tales of the Unexpected*

4:45 a.m.
🅗 **Movie:** *The Awakening*

4:50 a.m.
🅢 **Movie:** *Yellowbeard*

5:00 a.m.
❼ *Dating Game*
⓫ *One Step Beyond*

5:30 a.m.
❺ *Jayce*
❼ *Morning Stretch*
❾ ⓫ News

5:50 a.m.
🅜 *Comedy Experiment*

FRI., SEPT. 11

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Matt Houston*
⓫ *Gimme a Break*
⓭ *Profiles of Nature*
㉑ **Special:** *Child Sexual Abuse*
㉛ Italian programming (concludes at 8)
🅢 **Movie:** *Christmas Lilies of the Field*

6:30
❺ *M*A*S*H*
❼ News
⓫ *Benson*
⓭ *New Jersey News*

7:00
❷ ❹ ❺ News
❼ *Jeopardy*
❾ *$100,000 Pyramid*
⓫ *The Jeffersons*
⓭ ㉑ *Nightly Business Report*

7:30
❷ *Wheel of Fortune*
❹ *New Newlywed Game*
❺ *Current Affair*
❼ *Hollywood Squares*
❾ **Baseball:** Mets vs. St. Louis
⓫ News
⓭ *MacNeil/Lehrer*
㉑ *Wild America:* "Backyard Wildlife"
🅗 *Warning: Food May Be Hazardous to Your Health*
🅜 *Comedy Experiment*

8:00
❷ *Summer Playhouse*
❹ **Special:** *Alf Loves a Mystery*
❺ **Movie:** *The Time Machine* (1960). Rod Taylor.
❼ *Webster*
⓫ **Special:** *Thanks for Caring*
㉑ *Nature:* "America's Wild Horses." Focuses on wild horses living in Montana, Nevada, Utah, and Wyoming.
㉛ *Washington Week in Review*
🅗 **Movie:** *Born American*
🅜 **Movie:** *Touch and Go*
🅝 *Comic Magazine*
🅢 **Movie:** *Legal Eagles*

8:30
❹ *Amazing Stories*
❼ *Mr. Belvedere*
⓭ *Wall $treet Week*
㉛ **Movie:** *Doctor Who*

9:00
❷ *Dallas*
❹ *Miami Vice*
❼ *Max Headroom*
⓭ *Great Performances: In Concert: The New Jersey Chamber Music Society and The Tokyo String Quartet*
㉑ **Special:** *The Grand Ole Opry.* A star-studded celebration of country music featuring Loretta Lynn, Roy Acuff, Minnie Pearl, and others.

10:00
❷ *Adderly*
❹ *Crime Story*
❺ ⓫ News
❼ *Good Evening America*
⓭ *Design*
🅗 **Movie:** *The Road Warrior*
🅜 **Movie:** *Armed and Dangerous*
🅝 **Movie:** *Cruising*
🅢 *Brothers*

10:30
❾ ⓫ News
㉛ *The Kitchen Presents*
🅢 *It's Garry Shandling's Show*

11:00
❷ ❹ ❼ News
❺ *Late Show*
❾ *Carol Burnett*
⓫ *At the Movies*
⓭ **Movie:** *Mannequin* (1937). Joan Crawford.
㉛ *Video Music Box*
🅢 *Coast to Coast*

11:30
❷ **Tennis:** U.S. Open Highlights
❹ *Tonight Show*
❼ *Nightline*
❾ *Entertainment Tonight*
⓫ *The Honeymooners*

11:35
🅗 *1st and Ten*
🅜 **Movie:** *One Crazy Summer*

12 MIDNIGHT
❷ **Movie:** *The World According to Garp* (1982). Robin Williams.
❺ *WKRP in Cincinnati*
❼ **Movie:** *Winter Kill* (1974). Andy Griffith.
❾ *Cannon*
⓫ *Star Trek*
㉑ **Movie:** *The Flying Deuces* (1939). Laurel and Hardy.
🅝 **Movie:** *The Outlaw*

12:05 a.m.
🅗 **Movie:** *Re-Animator*

12:30 a.m.
❹ *David Letterman*
❺ *Archie Bunker's Place*
🅢 **Movie:** *The Stud*

12:35 a.m.
⓭ *MacNeil/Lehrer*

1:00 a.m.
❺ *Ropers*
❾ *Joe Franklin Show*
⓫ *Run Away With the Rich and the Famous*

1:10 a.m.
🅜 **Movie:** *The Exorcist*

1:30 a.m.
❹ *Friday Night Videos*
❺ *Get Smart*
⓫ News

1:35 a.m.
🅗 **Movie:** *Krush Groove*

2:00 a.m.
❺ *Solid Gold*
❼ News
❾ *Saturday Night Live*
⓫ *Twilight Zone*

2:10 a.m.
🅢 **Movie:** *Beverly Hills Cop*

2:30 a.m.
❷ *Win, Lose, or Draw*
❹ News
❼ **Movie:** *Scream and Scream Again* (1970). Vincent Price.
⓫ *Twilight Zone*

3:00 a.m.
❷ *Win, Lose, or Draw*
❹ *Sally Jessy Raphaël*
❺ **Movie:** *McCloud: (*
My Regrets to Broadway (1977). Dennis Weave
❾ *Saturday Night Live*
⓫ **Movie:** *Bowery Champs* (1944). Leo Gorcey.

3:10 a.m.
🅗 *Warning: Food May*
Hazardous to Your Healt
🅜 **Movie:** *Where Are*
Children?

3:30 a.m.
❷ **Movie:** *Panic in the Wilderness* (1975)
❹ *New Record Guide*

3:40 a.m.
🅗 **Movie:** *Getting Eve*

4:00 a.m.
❹ *Ben Casey*
❾ *Misadventures of She*
Lobo
🅢 *Brothers*

4:20 a.m.
❼ **Movie:** *Yankee Pash*
(1954). Jeff Chandler.

4:30 a.m.
❺ *I Love Lucy*
⓫ *One Step Beyond*
🅢 **Movie:** *Kid Colter*

4:50 a.m.
🅜 **Movie:** *Pumping Iro*
II: The Women

5:00 a.m.
❹ *Ben Casey*
❾ News
⓫ *U.S. Farm Report*

5:15 a.m.
🅗 *1st and Ten*

5:30 a.m.
❾ ⓫ News

5:35 a.m.
❷ *Newsmakers*

MON., SEPT. 1

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Matt Houston*
⓫ *Gimme a Break*
⓭ *Wild America:* "Animal Oddities"
㉑ *Victory Garden*
㉛ Italian programming (concludes at 8)
🅗 **Movie:** *Trenchcoat*
🅢 **Movie:** *The Iron Mistress*

6:30
❺ *M*A*S*H*
❼ News
⓫ *Benson*
⓭ *New Jersey News*
㉑ *Long Island Report*

7:00
❷ ❹ ❺ News
❼ *Jeopardy*
❾ *$100,000 Pyramid*
⓫ *The Jeffersons*
⓭ ㉑ *Nightly Business Report*

7:30
❷ *Wheel of Fortune*
❹ *Marblehead Manor*
❺ *Current Affair*
❼ *Hollywood Squares*
❾ *Truth or Consequences*
⓫ News
⓭ *MacNeil/Lehrer*

'ild America: "Wild
ge"
raggle Rock

'remiere: Frank's

ILF
Iovie: Wholly Moses
0). Dudley Moore.
lead of the Class
Jews
Iovie: The Goodbye
(1977). Richard
rfuss.
'urvival Special: "The
s of Etosha." The
ory and family life of a
e pride of lions in
ha National Park.
'ideo Music Box
Movie: Fast Forward
Movie: Three Men and
adle
Movie: The Quiet
h
Movie: Fool for Love

Kat & Allie
Valerie
NFL Pre-Game
Entertainment Tonight
Adam Smith

Newhart
Movie: Irreconcilable
erences (1984). Ryan
Neal.
Football: Giants vs.
cago (concludes at
night, approx.)
Movie: Gypsy (1962).
alind Russell, Natalie
od.
American Masters: The
ro Ensemble Company.
files America's first
k theater group.
Jazz Stars of the Future

0
Nature: "Cats"

0
Designing Women

00
Cagney & Lacey
11 News
Upstairs, Downstairs
Alive From Off Center
Movie: Jo Jo Dancer,
r Life Is Calling
Movie: A Night in
iven
Movie: The Birth of a
tion
Movie: The Fly

20
National Geographic
cial: "Lions"

:30
News
Elephant Games.
irgess Meredith narrates
is program on
iailand's annual
ephant Festival.

:00
4 News
Late Show
Odd Couple
Women of Summer.
he story of the Bryn
awr summer school for
omen workers.
Only One Earth

1:30
Movie: Raging Bull
980). Robert DeNiro.
)scar for DeNiro as
oxer Jake LaMotta.
Best of Carson

11 *The Honeymooners*
21 *TV Classics: This Is Your Life.* Ralph Edwards is host to Laurel and Hardy in this rare television appearance by the comedy team.
M **Movie:** *Armed and Dangerous*

11:40
H *On Location*

11:45
S **Movie:** *Nobody's Fool*

12 MIDNIGHT
5 *Taxi*
7 News
9 *Cannon*
11 *Star Trek*
13 *MacNeil/Lehrer*
21 *Long Island Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
21 *Nature:* "America's Wild Horses"

12:45 a.m.
H **Movie:** *Armed Response*
N **Movie:** *Conquest of the Air*

1:00 a.m.
5 *American Leprosy Mission*
7 **Movie:** *Fighter Squadron* (1948). Robert Stack.
9 *Joe Franklin Show*
11 *Twilight Zone*
M **Movie:** *Trouble in Mind*

1:30 a.m.
4 11 News

1:40 a.m.
S *Don Rickles*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Circle of Two* (1982). Richard Burton, Tatum O'Neal.
9 *Home Shopping Overnight* (concludes at 5:30 a.m.)
11 *Twilight Zone*

2:20 a.m.
H **Movie:** *Sleepaway Camp*

2:30 a.m.
4 *New Record Guide*
11 *Twilight Zone*

2:45 a.m.
S **Movie:** *Warning Sign*

2:55 a.m.
M **Movie:** *Certain Fury*

3:00 a.m.
4 **Movie:** *Made for Each Other* (1939). Carole Lombard.
7 News
11 **Movie:** *Sword of Lancelot* (1963). Cornel Wilde.

3:30 a.m.
7 **Movie:** *History Is Made at Night* (1937). Jean Arthur.

3:50 a.m.
H **Movie:** *The Vindicator*

4:05 a.m.
5 *I Love Lucy*

4:25 a.m.
M *Original Max Headroom*

4:30 a.m.
4 *Ben Casey*
S **Movie:** *Except for Thee and Me*

4:55 a.m.
M **Movie:** *Stalag 17*

5:00 a.m.
11 *One Step Beyond*

5:30 a.m.
4 *Getting in Touch*
5 *Jayce*
7 *Morning Stretch*
9 11 News

TUE., SEPT. 15

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Innovation:* "One Hundred and Counting"
31 Italian programming (concludes at 8)
H **Movie:** *Running Brave*
M **Movie:** *Angel and the Badman*
S *The Paper Chase*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *MacNeil/Lehrer*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Chicago
11 News
21 *Wild America:* "All-American Animals"

8:00
2 *Houston Knights*
4 *Matlock*
5 **Special:** *National AIDS Awareness Test*
7 *Who's the Boss?*
11 **Movie:** *The Pemonition* (1976). Sharon Farrell.
13 *Great Performances: Live From Lincoln Center—New York Philharmonic Opening Night.* The opening of the 146th Philharmonic season under the direction of Sir Colin Davis; stereo-simulcast over station WQXR-FM.
21 *Nova:* "Why Planes Crash." Looks at some shocking instances of pilot negligence and what airlines are doing to solve the problem.
31 *Dark Shadows Special*
H **Movie:** *Remo Williams: The Adventure Begins*
M **Movie:** *Chisum*
N **Movie:** *Hour of the Star*
S **Movie:** *Legal Eagles*

8:30
7 *Growing Pains*
31 *Dark Shadows*

9:00
2 **Movie:** *A Soldier's Story* (1984). Howard E. Rollins.
4 **Movie:** *Killer in the Mirror*
7 *Moonlighting*
31 *Shoestring*

9:10
21 *The Paul Simon Special.* Renowned singer Paul Simon is joined by Charles Grodin, Chevy Chase, Lily Tomlin, and Art Garfunkel in this special filmed in 1977.

10:00
5 11 News
7 *Spenser: For Hire*
13 *Soldiers: A History of Men in Battle—Commander*
31 *The Two Ronnies*
H *Vietnam War Story*
M **Movie:** *The Hit*
N **Movie:** *Morons From Outer Space*
S **Movie:** *9½ Weeks*

10:30
9 11 News
21 **Premiere:** *When Comedy Was King.* Part one of a seven-part series dealing with comedy in the silent film era.
31 *Open All Hours*
H *1st and Ten*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Intercom*
31 *Video Music Box*
H **Movie:** *A Breed Apart*

11:30
2 **Movie:** *Trail of the Pink Panther* (1982). Peter Sellers.
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*

11:40
M **Movie:** *To Live and Die in L.A.*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *Apache* (1954). Burt Lancaster.
9 *Cannon*
11 *Star Trek*
13 *Mystery!: The Adventures of Sherlock Holmes II*
21 *Long Island Report*
N **Movie:** *Salt of the Earth*
S **Movie:** *Yellowbeard*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
21 *Survival Special*

12:35 a.m.
H **Movie:** *Born America*

1:00 a.m.
2 *T.J. Hooker*
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *MacNeil/Lehrer*

1:30 a.m.
4 11 News
5 *Get Smart*

1:40 a.m.
M **Movie:** *Teachers*

1:45 a.m.
7 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*

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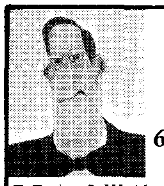

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TELEVISION

5 **Movie:** *The Disappearance* (1981). Donald Sutherland.
9 *Home Shopping Overnight* (concludes at 5:30 a.m.)
11 *Twilight Zone*
S **Movie:** *Hardbodies*

2:15 a.m.
7 **Movie:** *Untamed* (1955). Tyrone Power.

2:25 a.m.
H **Movie:** *Wild Geese II*

2:30 a.m.
4 *New Record Guide*
11 *Twilight Zone*

3:00 a.m.
4 **Movie:** *Nothing Sacred* (1937). Carole Lombard.
11 **Movie:** *The Americano*

3:30 a.m.
M **Movie:** *The Vals*

3:40 a.m.
S **Movie:** *Thunder Alley*

4:03 a.m.
5 *I Love Lucy*

4:20 a.m.
H **Movie:** *Nights in White Satin*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*

5:00 a.m.
11 *One Step Beyond*

5:10 a.m.
M **Movie:** *The Hollyı Knights*

5:30 a.m.
4 *Getting in Touch*
5 *Jayce*
9 11 News
S **Movie:** *Aladdin an His Magic Lamp*

Weekend, September 12–13

SAT., SEPT. 12

6:00 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Guns of Will Sonnett*
9 *David Toma*
11 *Christian Science*
H **Movie:** *Lucas*

6:30 a.m.
2 *Patchwork Family*
4 *Cliffwood Kids*
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
11 *Josie and the Pussycats*
S **Movie:** *Rock 'n' Rule*

7:00 a.m.
4 *Kidsongs*
5 *Popeye*
7 *Wild Kingdom*
9 *New Jersey People*
11 *Photon*
13 *Sesame Street*
M *Animals Are Beautiful People*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Wonderama*
7 *Kids Are People Too*
9 *In Depth*
11 *Photon*

8:00 a.m.
2 *Berenstain Bears*
4 *Gummi Bears*
5 *Danger Mouse*
7 *Care Bears Family*
9 *Straight Talk*
11 *Bionic Six*
13 *Adam Smith's Money World*
21 *Personal Finance and Money Management*
H *Cyndi Lauper in Paris*
S **Movie:** *The Hasty Heart*

8:30 a.m.
2 *Wildfire*
4 *Smurfs*
5 *Lady, Lovely Locks*
7 *Little Clowns of Happy Town*
11 **Movie:** *Sherlock Holmes and the Pearl of Death* (1944). Basil Rathbone.
13 *Wall $treet Week*
M **Movie:** *On the Edge*

9:00 a.m.
2 *Muppet Babies*
5 *Popples*
7 *My Pet Monster*
9 *Whiz Kids*
13 *Washington Week in Review*
21 *The American Adventure*
H **Movie:** *The Manhattan Project*

9:30 a.m.
5 *Get Along Gang*
7 *All New Pound Puppies*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Fraggle Rock*
5 *Wrestling Challenge*
7 *Little Wizards*
9 *Insiders*
11 *Soul Train*
13 *Firing Line*
21 *The Constitution*
31 *Body Electric*
M **Movie:** *The Bridge on the River Kwai*
S **Movie:** *Invitation to the Dance*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Real Ghostbusters*
31 *Wooster Square*

11:00 a.m.
2 **Tennis:** U.S. Open (concludes at 7)
4 *Alf*
5 **Movie:** *Dig That Uranium* (1956). Leo Gorcey.
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Pro Wrestling This Week*
13 *Tony Brown's Journal*
21 *Victory Garden*
31 *Square One TV*
H **Movie:** *Return of the Jedi*

11:30 a.m.
4 *New Archies*
7 *Bugs Bunny*
13 *Open Mind*
21 *New York's Master Chefs*
31 *Right to Know Special:* "How a Murder Affects a Small Town"
S **Movie:** *Once Bitten*

12 NOON
4 *Foofur*
5 *Wonderful World of Disney*
7 *Animal Crack-ups*
9 *Black Sheep Squadron*
11 *Women's Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*

12:30
4 *I'm Telling*
7 *Health Show*
13 *G.E.D. Preparation*

12:40
21 *This Old House*

1:00
4 *The Game Showbiz*
5 **Movie:** *The Charge of the Light Brigade* (1936). Errol Flynn. Colorized version.
7 *Weekend Specials*
9 *Best on National Geographic:* "Monkees, Apes, and Man"
11 **Special:** *The Beach Boys: An American Band*
13 *American Masters:* "Thomas Eakins"
31 *Good Morning Asia*
M **Movie:** *Murphy's Romance*

1:05
S **Movie:** *Rock 'n' Rule*

1:20
21 *Frugal Gourmet*

1:30
7 *The Avengers*
H *Welcome Home Encore*

2:00
4 **Baseball:** Yankees vs. St. Louis, or L.A. vs. Atlanta
9 *Best of National Geographic:* "Mysteries of the Mind"
13 *Eighth Utah Symphony Piano Competition*
21 *Joy of Painting*
31 *World TV Presents* (Chinese programming)

2:30
7 *Greatest Sports Legends*
21 *Magic of Oil Painting*
S **Movie:** *My American Cousin*

3:00
5 **Movie:** *Deadly Mantis* (1973). David Chiang.
7 **College Football:** Notre Dame vs. Michigan
9 **Special:** *I Love Liberty*
11 *Twilight Zone*
21 *Rod and Reel*
H **Movie:** *American Anthem*
M **Movie:** *Angel and the Badman*

3:30
11 *Music Machine*
13 *Vistas.* An interview with legendary actor, Cesar Romero.
21 *Motorweek*

4:00
11 *Puttin' On the Hits*
13 *Nova*
21 *Woodwright's Shop*
31 *All About TV*
S *The Paper Chase*

4:30
11 *Happy Days*
31 *Cityscope*

4:40
21 *This Old House*

5:00
4 *Fight Back*
5 *What's Happening Now?*
9 Wrestling
11 *One Big Family*
13 *Innovation*
31 *Japan: The Living Tradition*
H **Movie:** *The Truth About Alex*
M **Movie:** *How the West Was Won*

5:20
21 **Movie:** *Doctor Who*

5:30
4 *Heroes: Made in the U.S.A.*
5 *Small Wonder*
11 *What a Country*
13 *Rhythms of Earth*
31 *Looking East*

6:00
4 News
5 *9 to 5*
9 *Bosom Buddies*
11 *Fame*
13 *National Geographic Special:* "Tigers"
31 *Images/Imagenes*
H **Movie:** *Spacecamp*
S **Movie:** *Once Bitten*

6:30
4 News
5 *Taxi*
9 *New Gidget*
31 *In Black and White*

7:00
2 7 News
4 *Strictly Business*
5 *Mission: Impossible*
9 *It's a Living*
11 *Tales From the Darks*
13 *Newton's Apple*
21 *Blake's Seven*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
4 *Throb*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America*
M *Comedy Experiment*

8:00
2 **Football:** Penn Stat vs. Alabama (concludes 11:30, approx.)
4 *Facts of Life*
5 *Werewolf*
7 *Animal Crack-Ups*
9 News
11 **Movie:** *Yanks* (1979 Richard Gere.
13 *National Geographic Special*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *Back to the Future*
M **Movie:** *The Hitcher*
N **Movie:** *Dreamchild*
S **Movie:** *Ruthless Peo*

8:30
4 *227*
5 *Beans Baxter*
7 *Ellen Burstyn Show*
9 *House Calls*
21 *Keep It in the Family*

9:00
4 *Golden Girls*
5 *Down and Out in Beverly Hills*
7 **Special:** *Hotel*
9 **Movie:** *The Wind and the Lion* (1975). Sean Connery.
13 *Mystery!: The Adventures of Sherlock Holmes II*

21 *The Good Neighbors*
31 *Secret Agent*

9:30
4 *Amen*
5 *Karen's Song*

9:40
21 *Dad's Army*

10:00
4 *Hunter*
5 News
13 *Film on Film*
31 *Blake's Seven*
H *On Location*
M **Movie:** *Cut and Run*
N **Movie:** *A Test of Love*
S *Gallager's Overboard*

10:20
21 *No Place Like Home*

10:30
5 *Sports Extra*
11 News

10:55
7 *Presidential Message*
21 *Butterflies*

11:00
4 7 News
5 **Movie:** *The Hawaiians* (1970). Charlton Heston.
11 **Movie:** *Rolling Thunder* (1977)
13 **Movie:** *The White Cliffs of Dover* (1944). Peter Lawford.
31 *Eye on Dance:* "American Tap Dance." Guests include Anita Feldman, Jackie Raven, and Gail Conrad.
S **Movie:** *Stripper*

11:15
H **Movie:** *Nothing in Common*

11:30
2 7 News
4 *Saturday Night Live*
9 **Movie:** *Phantom of the Rue Morgue* (1954). Karl Malden.
21 **Movie:** *Elvis: That's the Way It Is*
31 *State of the Arts*
M **Movie:** *The Fly*

11:45
7 **Movie:** *Gorky Park* (1983). William Hurt.

12 MIDNIGHT
N **Movie:** *Belizaire the Cajun*

12:15 a.m.
2 **Movie:** *Paper Moon* (1973). Ryan O'Neal, Tatum O'Neal. Tatum won an Oscar as a sharp child con artist.

12:40 a.m.
S **Movie:** *Trading Places*

1:00 a.m.
4 *It's Showtime at the Apollo*
11 *Twilight Zone*

1:10 a.m.
M **Movie:** *Scanners*

1:20 a.m.
H **Movie:** *Running Scared*

1:30 a.m.
9 *Playback '87*
11 *Twilight Zone*

1:40 a.m.
5 **Movie:** *Quadrophenia* (1979). Phil Daniels.

2:00 a.m.
4 *Dancin' to the Hits*
11 News

2:15 a.m.
7 **Movie:** *Pursuit* (1972). Ben Gazzara.

2:30 a.m.
2 *Win, Lose, or Draw*
4 *Off the Wall*
11 **Movie:** *Lisbon* (1956). Ray Milland.

2:45 a.m.
S *The Paper Chase*

2:55 a.m.
M **Movie:** *Teachers*

3:00 a.m.
2 News
4 *Ask Dr. Ruth*

3:10 a.m.
H *On Location*

3:30 a.m.
4 *Snicker Theater*
9 *Saturday Night Live*

3:45 a.m.
2 **Movie:** *Prisoner in the Middle* (1974). David Janssen.
7 **Movie:** *Shame, Shame on the Bixby Boys* (1979)

4:10 a.m.
H **Movie:** *Band of the Hand*

4:30 a.m.
9 *Misadventures of Sheriff Lobo*
11 *F-Troop*
S **Movie:** *My American Cousin*

4:45 a.m.
M **Movie:** *The Hitcher*

5:00 a.m.
11 *Insight*

5:30 a.m.
4 *Today in New York*
7 *New York Views*
9 11 News

SUN., SEPT. 13

6:00 a.m.
4 *Joy of Gardening*
5 *Hour of Power*
7 *Guns of Will Sonnett*
9 *In Depth*
11 *Christopher Close-up*
S *Mom and Dad Can't Hear Me*

6:05 a.m.
H **Movie:** *Jake Speed*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *Funtastic World*
7 *Christopher Close-up*
9 *New Jersey People*
11 *Christian Science*
M **Movie:** *Desert Bloom*

7:00 a.m.
2 *Young Universe*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*
13 *Sesame Street*
S *High School Narc*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Meet the Mayors*

8:00 a.m.
2 *For Our Times*
5 *Oral Roberts*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
S **Movie:** *Teacher, Teacher*

8:30 a.m.
2 *Wall Street Journal Report*
4 *Headlines on Trial*
5 9 *Sunday Mass*
7 *Tiempo*
13 *Mister Rogers*
H *Seabert*
M **Movie:** *Born Free*

9:00 a.m.
2 News
4 *Visiones*
5 *McCreary Report*
7 *Showcase of Homes*
9 *World Tomorrow*
11 *Inhumanoids*
13 *Sesame Street*
21 *French in Action*
H **Movie:** *Quicksilver*

9:30 a.m.
4 *Positively Black:* "AIDS in the Black Community"
7 *World of Photography*
9 *Hour of Power*
11 *Jem*
S **Movie:** *Return of the Jedi*

10:00 a.m.
4 *Essence*
5 *World of Disney*
7 *America's Top Ten*
11 *Bionic Six*
13 *The Power of Choice*
21 *Tony Brown's Journal*
M *Artie Shaw*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
9 *Comic Strip Special*
11 *Three Stooges Hour*
21 *Inside Albany*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Tarzan's Secret Treasure* (1941). Johnny Weissmuller.
7 *News Conference*
13 *Education '88: A Presidential Candidate's Forum*
21 *Washington Week In Review*
H *Soupman*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
9 *Sunday Morning Funnies.* The Laurel and Hardy shorts *Twice Two, Birthmarks,* and *Unaccusted As We Are.*
11 **Movie:** *Abbott and Costello Go to Mars* (1953). Abbott and Costello.
21 *Wall $treet Week*
H *Will Rogers*

12 NOON
2 *This Is NFL*
4 *First Estate*
21 *Adam Smith's Money World*
M **Movie:** *Show Boat*
S **Movie:** *Electric Dreams*

12:30
2 *NFL Today*
4 *NFL '87*
7 *Business World*
21 *Wild America*
H **Movie:** *The Lion of Africa*

12:45
5 **Movie:** *Darker Than Amber* (1970). Rod Taylor.

1:00
2 **Football:** Philadelphia vs. Washington
4 **Football:** Jets vs. Buffalo
7 *Like It Is*
9 *This Week in Baseball*
11 **Movie:** *Rascal Dazzle*
21 *Nature*

1:30
9 **Baseball:** Mets vs. St. Louis

1:35
S **Movie:** *The Comedians*

2:00
7 *Ebony/Jet Showcase*
13 *Great Performances*
21 *Moyers: In Search of the Constitution*
31 *World TV Presents*
M **Movie:** *The Rose Cafe*

2:30
7 **Movie:** *Swashbuckler* (1976). Robert Shaw.
H **Movie:** *Club Paradise*

2:45
5 **Movie:** *The Mirror Crack'd* (1980). Elizabeth Taylor, Kim Novak. Liz and Kim camp it up as arch rival actresses.

3:00
11 **Movie:** *The Wild Life* (1984). Christopher Penn.
13 *The Complete Gilbert and Sullivan:* "Pirates of Penzance"
21 *The Collectors*
31 *Washington Week*

3:30
21 *Dining in France*
31 *Ask Congress*
M **Movie:** *White Nights*

4:00
2 **Tennis:** U.S. Open Championships
4 **Football:** Seattle vs. Denver
21 **Special:** *This Old House Marathon* (concludes at 10)
31 *Tony Brown's Journal*
S **Movie:** *Grown Ups*

4:15
H **Movie:** *Just Between Friends*

4:30
7 *The Avengers*
31 *World Chronicle*

5:00
5 **Movie:** *The Long Riders* (1980). James Keach.
9 *Buck Rogers*
11 *Fame*
13 *In Search of the Trojan War*
31 *Hello Jerusalem*

5:30
7 *Siskel & Ebert & the Movies*
31 *European Journal*

6:00
7 News
9 *Police Story*
11 **Movie:** *Deja Vu* (1986). Jaclyn Smith.
13 *Victory Garden*
31 *U.S. Nippon Newscope*
M **Movie:** *The Slender Thread*
S **Movie:** *The Turning Point*

6:15
31 *Business Nippon*
H **Movie:** *The Money Pit*

6:30
7 News
13 *This Old House*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 *Entertainment This Week*
13 *Survival Special:* "Lions"
31 *Japanese Theatre*

8:00
2 *Murder, She Wrote*
4 **Special:** *Family Ties*
5 *Married. . . With Children*
7 *Spencer: For Hire*
9 *David Toma*
11 *Lifestyles of the Rich and Famous*
13 *National Geographic Special:* "Alligators"
31 *Stephanie*
H **Movie:** *Legal Eagles*
M **Movie:** *About Last Night*
N **Movie:** *The Return of the Scarlet Pimpernel*
S **Movie:** *Dreams Lost, Dreams Found*

8:30
5 *Duet*
9 *Face-off*

9:00
2 **Movie:** *Nobody's Child* (1987). Marlo Thomas. Thomas won an Emmy as a woman who battles mental illness.
4 **Movie:** *Private Eye* (1987). Michael Woods.
5 *Mr. President*
7 **Movie:** *Bluffing It* (1987). Dennis Weaver.
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: All for Love*
31 *The Power of Choice*

9:30
5 *Tracey Ullman Show*
9 *In Depth*
11 *The Jeffersons*
N **Movie:** *I Be Done Been Was Is*

10:00
5 11 News
9 *Hispanic Horizons*
13 *Monty Python*
21 *Rodgers and Hammerstein: The Sound of American Music*
31 *Fair Game*
H *Prince's All-Star Rock Concert*
M **Movie:** *Rich and Famous*
S **Movie:** *Return of the Jedi*

10:30
5 Sports
9 *Meet the Mayors*
11 *At the Movies*
13 *Alive From Off Center*
N **Movie:** *Dust*

11:00
2 4 7 News
5 *Mission: Impossible*
9 *Carol Burnett*
11 *Odd Couple*
13 *Independent Focus*

11:15
2 News
H **Movie:** *Aliens*

11:30
7 News
4 *Sports Machine*
9 *World Tomorrow*
11 *The Honeymooners*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 **Movie:** *The Return of Josey Wale*
5 *Kojak*
7 **Movie:** *Haunted Palace* (1963). Vincent Price.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Alive From Off Center.* Two unusual dance works by Elizabeth Streb; also, two dance works by Michael Clark and his dance company.
N **Movie:** *Permanent Vacation*
M **Movie:** *Class*

12:15 a.m.
S *Comedy Spotlight*

1:00 a.m.
2 *Win, Lose, or Draw*
5 *Charlie's Angels*
9 *Joe Franklin*
11 *Tales From the Darkside*

1:15 a.m.
S **Movie:** *Choose Me*

1:30 a.m.
2 *Win, Lose, or Draw*
11 News

1:35 a.m.
H **Movie:** *Long Gone*

1:40 a.m.
M **Movie:** *Rabid*

2:00 a.m.
2 News
4 *Visiones*
5 *Christian Children's Fund*
7 **Movie:** *Alexander the Great* (1956). Richard Burton.
9 *Home Shopping Overnight* (concludes at 5:30 a.m.)
11 **Movie:** *Torpedo Run*

2:30 a.m.
4 *First Estate*
5 *World Vision*

3:05 a.m.
S **Movie:** *Submission*

3:15 a.m.
M **Movie:** *Reform School Girls*

3:30 a.m.
H *Vietnam War Story*

4:00 a.m.
11 *Twilight Zone*
H **Movie:** *The Fly*

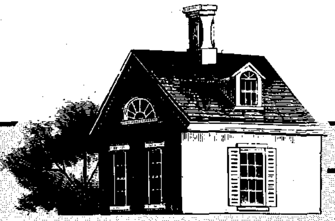
4:30 a.m.
7 *The Avengers*
11 *Twilight Zone*

4:55 a.m.
M **Movie:** *About Last Night*

5:00 a.m.
11 *One Step Beyond*
S **Movie:** *Electric Dreams*

5:30 a.m.
4 *Getting in Touch*
11 News

5:40 a.m.
H *1st and Ten*



NEW YORK
TOWN AND COUNTRY PROPERTIES

Town & Country Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue:** **$23.95** per line, per issue, flat rate. Two-line minimum. Approximately 3 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) Display ads are available at **$280** per inch, one-time insertion. **Check or money ord must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Deadlin for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Caryn Martin for display information and billing procedures. Contact Nancy Engber for line listing insertions.** All ads accepted at the discretion of the publisher. Write **Town & Country Properties Department,** New York Magazine, 755 Second Ave., NY, N 10017, or Call 212-971-3155.

APARTMENT
Manhattan

78th St & Madison—1 & 2 BR furn apts, corp leases avail. 212-308-9195.

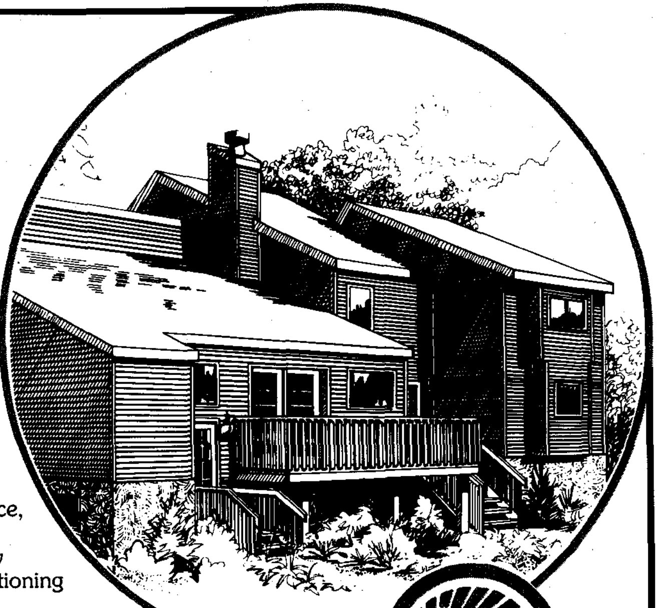
APARTMENT/HOUSE
TO SHARE

Traveling, Absent Prof Woman—Seeks female prof to share elegant Upper East Side apt. $1000/mo. 212-644-1700.

APARTMENT/HOUSE
WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

DAVOS An investment in pleasure



The Woods at Davos
will make every
weekend more fun.
Less than 2 hours from
Manhattan, you can own
a quality built 2-bedroom
country home with fireplace,
full basement and many
other features. Then enjoy
a totally new lifestyle vacationing
year-round:

- *Downhill and cross-country skiing*
- *Swimming in an olympic-size pool*
- *Tennis until 2 a.m.*
- *Horseback riding through the blazing fall colors*
- *Golfing at a dozen Sullivan County courses*
- *Working out at the indoor fitness center*
- *Plus outstanding nightlife or laid-back relaxation*

DAVOS
THE WOODS

WOODRIDGE, NY:
SALES OFFICE OPEN
10:30 AM — 5:30 PM,
7 DAYS-A-WEEK.

FOR INFORMATION CALL
(914) 434-0500

TAKE ROUTE 17
(THE QUICKWAY)
TO EXIT 109 AND FOLLOW
THE SIGNS TO DAVOS

MODELS NOW OPEN
AND HOMES AVAILABLE
FOR WINTER OCCUPANCY.
SO COME SPEND
A DAY IN THE COUNTRY
AND YOU'LL SPEND
A LIFETIME AT DAVOS.

APARTMENT/HOUSE
SITTING

Impossible(??)—Postgraduate stud needs affordable housing while intern (non-payment) in NYC. Seeks apt sitt position or inexpensive sublet. Imp cable char & ref. 516-921-6349.

APARTMENT
Brooklyn

Brooklyn Hts/1 Yr Sublet—Lux furn MBR w/den, 2 bth, terrace, hi fl, riv vi garage space, 24 hr drmn. Single couple only. $2800/mo neg. 718-237-07

COOPERATIVE/CONDC
Manhattan

TRUMP TOWER **5TH AV**

TRUMP TOWER
BASK IN LUXURY!

Charming 3 1/2 rm, 1 1/2 bth, all in marbl Vus of the Park. Wonderful Pied a Terr All hotel services avail. Asking $770,00 (Negotiable). Maint $610. RE Tax $10 Please call.

IRENE LEEDS 832-5432
DOUGLAS ELLIMAN
GIBBONS & IVES

Triplex Penthouse/Wall St.—3,000 sq atrium, new custom EIK, library, 2 m BR's w/skylight, 2 1/2 bth. Live and wo Asking $650,000. Owner 212-825-220

Property Owners! Don't miss your oppo tunity to reach 1.4 million readers, adve tise in Town & Country Properties.
Call: Nancy Engberg 212-971-3155

A Jewel, Newly Renovated—Very spac BR, 1 1/2 bth apt, prewar, lux, drmn, co ner bldg, 2nd fl, super prime loc on We End ave, lrg LR, EIK. Unsold shares, board approval needed, max financing lowed. Asking $345,000. Mt $900. 3 y guaranteed no increase. Call owner 212-420-9055, 9am-6pm. Mr. Jacobs.

36th ST Bet Park & Lexingto
CO-OP STUDIOS
FR. $110,000
Low Maintenance
Robert Corroon, Jr. 212-751-462
Offering By Prospectus Only

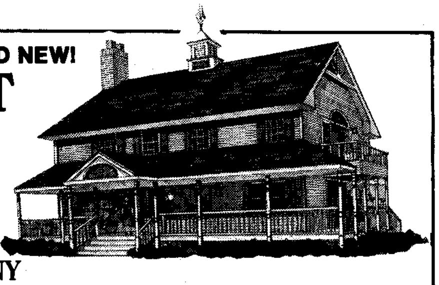
E 35th St/Lrg Studio—Sep kit & dinin area, dressing rm, 5 windows. Unde $100,000, neg. Mr. Rozen 212-903-8743.

NEW YORK

TOWN AND COUNTRY PROPERTIES

OPEN NOW! BRAND NEW!

LOVE AT FIRST SITE!



Tiffany Farms,
Bridgehampton, NY

Only 13 homes are available in an enclave of 27 acres surrounded by horse farms, vineyards and beautiful country landscape. Exquisite homes, such as this classic, traditional American farmhouse, featuring a high pitched roof with overhangs, a sweeping 87' old fashioned wrap-around porch, big kitchen/family room, brick fireplace, 3 bdrms, 3 baths, full basement on one acre of land amidst a 14 acre never to be developed reserve for your privacy and enjoyment. $375.000. Excellent bank financing available. Located 1½ miles north of Main Street, Bridgehampton at the corner of Mitchell Lane and Scuttle Hole Road.

FOR APPT. CALL TIFFANY FARMS (516) 621-1539

COOPERATIVE/CONDO
Manhattan

reenwich Village—10th St between 5th 6th. Quiet studio in lux drmn bldg, LR 3x20, windowed kitchenette, overlks arden. Common roof deck. $110,000, aint $377. Call owner 212-418-8493, -5pm. No Brokers.

HOUSE
Manhattan

FOR SALE: 80'S E. NEAR PARK AVE Townhouse/offices, very special!!! Perfect for corp headqtrs or prof offices and/or living. 5 stry brick, 5000 sq ft, elev & grdn, fire & sec system. ELEGANT STREET!!! 2.2 million. Broker, 914-285-9553.

HOUSE
Brooklyn

House For Rent/Brooklyn Hts Area
Lrg 14 rm, 4 bths, 3 kits, terr & drivewy, 15 mins NYC. $2800/mo. Option to buy. **Call: Days 212-279-0756/Eves 718-638-4191**

HOUSE
Sullivan

13 ACRE LAKE

Sandy beach for swimming & boating w/small getaway island. 7 rm brick Ranch, custom kitchen, large living rm w/picture window overlooking lake. Game rm w/fplc in basement. 3 spacious bedrms, enclosed sundeck, 2 1/2 baths, oak floors & window trim. 3 car garage. All within 50 private acs. 2 hrs NYC.

$300,000

SULLIVAN COUNTY REALTY
Main St. Livingston Manor, NY 12758
914-439-5220 Eves: 914-439-5624

HOUSE
New Jersey

Harrington Park NJ—Pop 4,000. 15 mins from GWB, easy commute! Redecorated Col w/fplc, European kit & bth. $249,900. NOAH/KEHOE Realtor, 201-768-6868.

COUNTRY PROPERTY
For Sale/Rent

Alpine Setting/Retreat—Beautiful home with superb Hudson River and Valley views. Privacy of 11 acres sharing same views. Orange County; 60 minutes north of George Washington Bridge. $375,000. Call for brochure: Kahn Better Homes & Gardens, 914-562-4800.

Upstate NY/Chance Of A Lifetime—12 beaut open & wooded acres, paved town rd. Relaxing, rustic country atmosphere, yet nr town. Electric & telephone. Owner financing. $12,900. $2,900 down. Other property avail. Call Marie at 203-485-9159.

OFFICE
New Jersey

Englewood NJ—Lrg totally renov Victorian bldg, a unique office property on prestigious st, ideal for prof use. Central air, full fire, sprinkler & security system, computer network plus many extras. For sale/lease by owner. $750,000. Call 201-568-3838 or 201 391-1396.

Attention Advertisers
NEW YORK'S Annual FALL PREVIEW issue has everything in the spotlight, what's new and what's next. Ad deadline: Tuesday, Sept 8th, 4 PM. Call NEW YORK's Town And Country Properties at **212-971-3155**

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue: $25.00** per line, one-time ad; **$24.50** per line, four-time ad; **$24.25** per line, seven-time ad. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

EASTQUEST...For Offbeat Travelers
China, Tibet, Nepal, Burma, Thailand Bhutan. Free brochure. 212-406-2446.

AIRLINE

JETTING TO EUROPE
Daily dep avail London, Paris, Dusseldorf, Brussels & Milan on reg scheduled airlines. Min fare only $250 round trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To Latin America—Daily dep avail to Rio de Janeiro & Mexico on reg scheduled airlines. Min fare only $150 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

* SUMMER PLACES *

SEASONAL RENTAL

Fire Island—Ocean Beach. Jerry's Rms & effcy apts. 516-583-8870. Fr $260-$900 wk.

BED & BREAKFAST
New York

Gramercy Pk—Fully furn studio (incl queen-bed), beaut tree lined st. Avail short stays. $75 per nite. Owner 212-580-4900.

INNS AND LODGES
ME, VT, NH, CT, RI

SUMMER & FOLIAGE PROMOTION
Offered by new management.
For a modern, 26 RM Alpine Inn, situated overlooking a quaint village, on 15 acres, with full meal services, 3 lounges, library, game and exercise room, screened porch, swim pool, lighted tennis court, archery, & croquet on our front lawn. For resv call: **In USA 1-800-STAY-AT-J. In VT only 1-802-988-4459. In Canada 1-800-338-8060.**
Hidden Jewel of Vermont's Northeast Kingdom.

INNS AND LODGES
New York

Chez Reaux Inn—Come stay with friends. Elegant & unique. Our purpose at Chez Reaux is to make you feel special. Catskill, Woodbourne, NY 12788. 914-434-1780.

VILLAGE LATCH
Southampton's ultimate Inn! Luxurious. Sophisticated. International. In town w/hot tub, pool, tennis. **516-283-2160.**

TRAVEL ADVERTISER
There's a new destination for your message: NEW YORK Travel, a weekly feature.
Call 212-971-3155.

TRAVEL
Continued on next page.

TRAVEL

TRAVEL
Continued from previous page.

INNS AND LODGES NJ, MD, Del, PA, Wash DC

Romantic Victorian Inn—Spring Lake, NJ. Rms w/priv bth. A/C, cable TV, 1/4 blk Ocean. Excel American grill restaurant.
Autumn Getaway Packages
The Sandpiper Hotel 201-449-6060.

Spectacular Ocean Views!—Hear the surf. Charming NJ historic inn. Low Indian Summer rates & mid-week special. Conv train NYC. 201-775-0342.

TRAVEL ADVERTISER
There's a new destination for your message: NEW YORK Travel, a weekly feature. $25 per line. 4-time orders are $24.50 per line. 7-time orders are $24.25 per line. Place an ad on Monday and see it in print in a week. **Call 212-971-3155.**

RESORT New York

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. "Home Cooking at its Best" - N.Y. Mag 6/15. $75/person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

GOLD MTN CHALET RESORT
Let us be your home in the country. Seclusive resort, 79 mi NYC, pools, tennis, live music, fplcs. No phones, no crowds, no kids. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. TV, Color/cable, tennis. Fall mid-wk 3 days, $69. Shelter Island 11965. 516-749-2001.

RESORT Rockies & The West

THE SPA IN THE HILLS
Texas' finest new spa and resort. Beauty treatments, massages, health, diet, fitness and pampering. Variety of packages avail. Call or write for our special introductory offers. 4611 Bee Cave Road, Dept NY, Austin, Texas 78746. **512-328-1226.**

VILLA/CONDO/APTS Mexico

ACAPULCO OCEANFRONT GEM
4BR, studio, pool, servants, driver and van. Very favorable rates. **607-797-5573.**

VILLA/CONDO/APTS Europe

London Apt, Fully Furn—Opposite Harrods. 1 1/2 BRs, short or long-term. $575/per week. 212-370-1740/371-7392.

SKI RENTAL

Mature Professional Singles—28-40, t share 4 bdrm, 2 bath ski house. 1/2 or 1/ share avail. Near Mt. Snow/Stratton sk areas. Inquire 212-873-2787.

Make Tracks
Look for **SKI RENTALS or SHARES GETAWAYS, CROSS COUNTRY, SKI CLOTHING and EQUIPMENT** in NEW YORK'S TRAVEL Section.
Call 212-971-3155 to place an ad.

HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line,** seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Mike Fazio or Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

BALD?
Male volunteers needed for testing of new cosmetic/dermatologist supervised. No fee involved. For info call, **212-645-0089**

Waxing, Manicure, Facial, Makeovers
And all cosmetic services done
in the privacy of your own home.
Call Pauline 212-752-2879
Licensed Cosmetologist

212-687-4045 • N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

HOLISTIC HEALTH

Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

Roslyn, LI—Relax and unwind in hands of Swedish therapists. 516-484-1651.

Sex Problems?—Holistic healing bodywork, legit/efficient. 212-580-5335.

PHYSICAL FITNESS

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Fitness Expert—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

Personal Fitness Associates—Trains you at home/office or weekend getaway, 7 days a week. Exercise physiologists & physical therapists on staff. Call for brochure or free consultation. **212-245-6708.**

BECOME A CERTIFIED FITNESS INSTRUCTOR
OPEN HOUSE: Wed., Sept. 16, 6 or 6:30 pm
Call **(212) 517-0564** for a brochure
Marymount Manhattan College
221 E. 71st St., N.Y., N.Y. 10021

WEIGHT CONTROL

If Total Fast Didn't Work For You...
Try **Medifast**, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement. No waiting list. **Renaissance Medical Group. 212-686-3131**

LOSE 10-20 LBS. and keep it off!
MAYFAIR BY THE SEA
A Healthy Vacation Spa
Call for low package rate
Beachblock, 2mi. from Atlantic City
(800) 722-7257 Toll Free
(609) 822-0611 In New Jersey

BULIMICS AND BINGERS!
PhD. Specialist offers
Psychobiological treatment
for eating disorders. **212-505-9898**

DIeT-FAST!—3 plans to meet every reducing need. Each **DIeT-FAST!** plan offers treatment by MD's, RN's, registered dieticians. Lose weight safely, swiftly, economically. 212-840-2121.

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed. Inquire re insurance. Free consultation. **212-879-4260.**

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696. **GRAND LAKE SPA HOTEL, CT.**

• LOSE 1 LB. A DAY! •
Diet specialist, MD. Men, Women, Teens. Insurance forms OK. No contracts.
Manhattan Diet Clinic. 212-245-5940
Westchester Diet Clinic. 914-969-8200
Riverdale Diet Clinic. 212-796-6100

Lose 10 lbs. or more, Deerfield Manor Country spa, 90 min/NYC, 717-223-0160. RD 1, E. Stroudsburg, PA. 18301

The Caryl Ehrlich Program—Changes habits not foods, one-on-one, your office or ours. Free consultation, **212-752-8377.**

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

I LOST IT AT CLINI-FAST℠

Ronee B.
New York City
Lost 118 lbs.
in 8 months.
Lost 50 lbs.
in 3 months.

Lose up to 30 lbs. in less than 30 days.
Procrastination is fattening!
Most major medical insurance accepted.
Major credit cards.
Call (212) 807-8080

SERVICES AND SALES

lew York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** $40.00 per line, one-time ad; **$32.45** per line, four consecutive ads; **$27.85** per ne, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. lo abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **heck or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, lasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Michael Fazio or Raymond lvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

ASQUETRIE®—GIVE ROMANCE! ntique fitments in a Picnique Basquet. iina, Crystal, Silver, Linen and Lace. ctorian-Art Deco. $150 and up. Guaran-ed, of course! 1-800-34A-PAST.

rious Collectors—Satisfy yourself re. Explore the nation's largest an-quesresource. 104 galleries. Manhattan rt & Antiques Center, 1050 2nd Ave, 55 ,212-355-4400, 7 days.

xth Avenue Arts And Antiques—utdoors every Sunday, 9am-6pm. The nnex, 25th St. and 6th Ave. Dealer info, 8-965-1076. Free parking.

APPLIANCE

able TV Subscribers—Save big $$$ in onthly equipment charges by outright ırchase of quality converters.
ne year warranty. 212-683-3544.

1op Via Your Telephone—For TV, CR, refrigerator, ranges, washers, dryers, icrowave ovens, air cond. Call Mon-Fri, -5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

elevision, Appliance Bargains—New, arranteed. Call for Quotes. Home Sales nterprises. 718-241-3272, 212-513-1513.

ART

'ine Art Prints At Below Retail—
Warhol, Erte, McKnight, and more.
Private dealer, 201-325-6105.

ASTROLOGY

Ioroscope—Send date, year, time & $5, 'ownes, POB 7217 NY, NY 10163-6028

nternationally Renowned Astrologer—Karon Christian from her L.A. TV show. Now resides in NY. 212-439-9388.

BOOK

Encyclopedia Americana Sale - $960.
30 volume set with rapid ready report ervice. Ends 9/30. MC/Vi. **212-496-8162.**

BUSINESS COUNSELING

Quickly Improve Your Ability
To Make Presentations And Speeches.
212 757-7967

CLEANING SERVICE

Bob Dellacona's Maid In NY—Help is on the way. 212-777-6000.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

NEW *ASSORTMENTS* SECTION

To advertise in this section call 212-971-3155. Tell our 1.4 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfare.

Displaced Catholic?—Was church a place of peace for you? Evening of dialogue. 9/23, 6pm 126 W.17, 212-627-2100.

Robert Grace Paints—Museum-quality pet portraits. 516-374-3300.

Little Elves, The Professionals—Industrial and fine home cleaning. 212-674-2629.

Maids Unlimited—Heavy & Construction cleanup. Equipment available. Continuing maid service. Bonded & insured. Since 1959. 212-838-6282.

Parker Service—Our dynamic maids are pro's. They're bonded & bring supplies – 212-944-1322, Westchester – 914-834-4333

Trent Cleaning Svc—Dealing with dirt - residential/commercial. 212-619-6262.

COUNSELING

"WARNING: Psychotherapists May Be Harmful To Your Mental Health"
What to look for and avoid as you shop for a therapist. A consumer report. $8.95.
Professional Press. POB 50343, Santa Barbara, CA 93150. 805-565-1351

For Women Who Love Too Much
Sensitive, supportive psychotherapy.
Marian H. Moss, CSW. 212-877-0303

How To Protect Yourself—Against quacks. Free recorded info, 212-307-0012.

Individual Therapy—Experienced certified therapist. By appointment only. West Village area. Call, 212-924-6291.

Psychodrama/Counseling—Can bring out your feminine feelings. 212-675-0402.

Men/Women Relationships—Focused, problem-solving groups, Psychologist led. Call Tues-Thurs 9-5 pm. **212 888-9664.**

Find The Right Therapist—By choice.
Free Initial Consultation.
Psychotherapies Selection Svc. 307-5977.

Short-Term Therapy—For lasting accomplishments. Help for all problems by licensed psychotherapists selected to meet your needs. Counseling services of Manhattan. 212-678-4766.

Institutute For Psychotherapy—Offering group/ind. therapy specializing in being single in NYC, victims of physical & sexual parental abuse & divorce mediation. NYS lic. psychotherapists. 718-658-0028

Women's Counseling Group—Specializing in addressing the many roles/many pressures in a woman's life cycle: Relationship, career, children, infertility and abortion. 212-517-1600.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for short-term psychotherapy. 212-570-6664.

EDUCATION

Dissertation Research—Writing, editing by professionals, since 1972. Academic Research, Inc. 201-939-0252.

Instruction Design—For Ind/Corp, fall education programs. 212-265-1428

ENTERTAINMENT

ALWAYS ENTERTAINING
Elegant entertainment. Every occasion. Special event productions. Face painters, Mimes, Jugglers & Dancers.**212-255-9540.**

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· STRIPPER-GRAMS ·

....

The ONLY Gift That UNWRAPS Itself!
Gorgeous Girls · Great Guys
And Belly Dancers Also
Bachelor Parties · Showers · Birthdays
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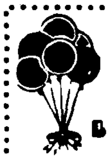

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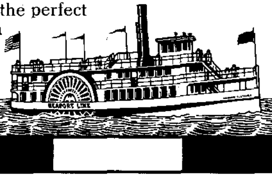

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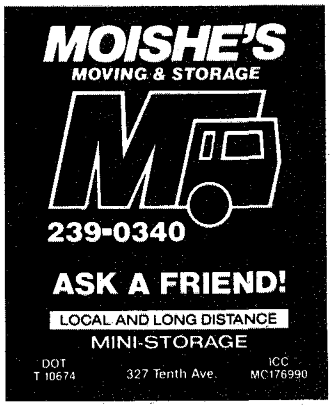

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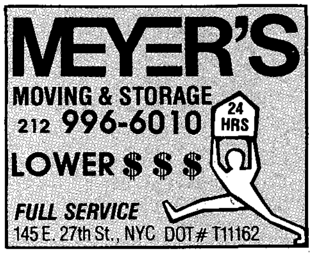

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Your Venus—Beautiful brown-
ned professional, 32, 5'7", slim, intelli-
t, fun, one-man woman, loves the out-
rs. Seeks single white male, 28-48, tall,
dsome professional, athletic, brainy
-woman man, loves Coronas. Be my
Note/photo/phone. NYM T145.

e Jewish Girl—27, very attractive,
te Ivy professional. I also love football,
king, eat red meat and I'm looking for
intelligent witty, honestly handsome
professional Jewish male who can
p me laughing, is not afraid of mar-
e and has vices similar to mine. NYM
4.

er-Successful, Handsome—Business
cutive, 29, seeks attractive, worldly and
ependent woman, 18-35, for fine din-
, world travels and cozy winter nights.
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nuine Beauty(!)— Bright, sensitive, ath-
c, Jewish, 29, healthy and loving. Desire
ewish man (29-45), handsome, well-
lt, emotionally available, who also de-
s the best in life. Prefer non-smoker. I
nt a truly special man. I am worth it.
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e-Eyed Blond—Soft, witty, exuberant,
League grad, divorced Jewish female
ckbroker, 5'5", no children, skis. Seeks
tleman, 35-55, kind, bright, upbeat.
fer divorced or widowed non-smoker -
es okay. NYM K491.

n't Leave Home—Without me. Sophis-
ated attorney, 34, wants to meet estab-
ed, single gentleman, 38-50. I can
ke your life exciting. NYM K490.

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y successful, fun, bright, athletic, ready
meet his lifetime best friend, lover, part-
r, soul mate? I'm here. NYM K496.

torney With Charisma—Plus class,
ks female counterpart, 38-45, slim,
iking and sensitive. Interests include
orts, art, music and travel. Photo/note.
M W976.

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re, loving lady with so much to offer,
eks companion/lover - a kind, attractive
d successful man, 39-48, for caring/
aring relationship. Note/phone. NYM
989.

oung Jewish Female Wanted—Please
tall, slim, attractive, 20-24, sensitive,
lucated, with many interests. I am a
wish male, 26 years old, 5'11", 165 lbs,
tremely successful and quite good-
oking. Photo/note please. NYM A074.

ffervescent, Attractive Redhead—Late
's, would like a male kindred spirit to
are life's pleasures: skiing, sailing, danc-
g, galleries and museums. Seeking non-
noker, 35-45. Photo, please. NYM K502.

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lond, attractive, 48, seeks intelligent man
ith a sense of humor and the ability to
njoy the good things in life. Photo a must.
YM K471.

tunning Young Woman—With extra-
rdinary style seeks tall, handsome,
rilliant man, evolved and accomplished,
ho still has some street in him and likes
inah Washington. No response without
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I'm A Woman—Who is willing to share her sincerity, individuality, dreams and loves in a warm nurturing relationship with a woman who is not afraid to offer same. NYM G169.

Try This One:—I am short, bald and far-sighted. It has been said that I am a real man and am one-of-a-kind. I am searching for a tall, attractive woman, under 39, with twinkles in her eyes. If this ad touches your feminine curiosity, drop me a line. Photo, please. NYM G138.

Very Active"Young" Professional—Charlottesville, VA grandfather seeks bright, kind, attractive, accomplished, non-smoking lady who enjoys family gatherings, tennis, theater, social and business conversations. Note and photograph to POB 7472, Charlottsville, VA 22906.

Warm, Intuitive, Intellectual—High-energy, attractive Jewish woman in 50's, seeks male counterpart. NYM T135.

Suit-And-Tie Executive - Not Here!—Executive yes - but casual with flair. Young 49, 5'9", cuddly, divorced male, seeks non-smoker for romance, travel and friendship. NYM E033.

New Stage—Jewish female lawyer, 36, slim blond with theater background and varied interests. Seeks Jewish male professional with whom to improvise. Photo, please. NYM G177.

Good-Looking Single Gentleman—Tall, 48, warm, secure. Seeks pretty lady, 30-45. I seek a friendship/relationship to fill my days off since I work evenings. NYM E047.

Handsome, Athletic MD—6'0", 59, Jewish. Would love to meet a loving woman for happy times. Photo please. NYM K495.

Tall, Cute Guy—Ivy MBA, 26, seeks fun, bright beauty who loves pizza, art, NYC and Elle magazine. Photo. NYM T128.

Looking For Love—Athletic, cute, Jewish DDS, 27, seeks bright, attractive, professional Jewish lady, 24-30. NYM K488.

Attorney—35, handsome, athletic, outgoing, great sense of humor. Enjoys antiques and the beach. Seeks intelligent, attractive woman for good times and possibly more. Note/photo/phone. NYM K474.

Creative And Spunky—Tall, attractive Jewish woman, 32, seeks male counterpart, 30's, for fun and commitment. Photo helps. NYM W997.

My Big Green Eyes—Are searching for a professional man, 30-40, nice to look at, fun to be with, easy to talk to. Phone/photo/note. NYM W987.

Nature, Culture and Joie De Vivre—Attractive professional woman with sparkle, wit, warmth, intelligence and depth. Live in NJ, love NYC and have eclectic interests. You are a man of integrity, capable about life, early 40's-vibrant 50's, widely interested and interesting and open to intimacy. We could be friends for life and lovers for...ever. Note/phone/photo please. NYM A083.

Good Body, Great Legs—Sexy, secure, Broadway producer seeks man, 45-55, with passion for life/her. NYM K492.

Adventurous Lady—Of high quality, looking for available man, 30-50, with good heart, body, mind and soul. Photo and note please. NYM T123.

The Woman You Wish You Had Met—Lady doctor, an exotic/striking beauty, 5'6", slim, Jewish, bright, open, creative, playful. Seeks authentic kindred equal, 30's-40's, happy, successful, enjoys his work. Thoughtful bio/photo. NYM T106.

To Any Man—Who has never answered one of these ads, you will not be disappointed in looks or quality - I want to be married. Beautiful divorced woman, 37, former Calvin Klein model (really) with apartment in city, home and 2 teenagers on LI (joint custody), is ready to settle down with accomplished, seasoned man of similar status. Must love life and want to be in love. Photo a must. NYM E040.

Successful Lady—Author of film bio's, 45, alluring raven hair, seeking successful gentleman over 50, LI resident with car. Photo/phone. NYM W994.

Very Attractive, Black—Professional lady, Caribbean-born. Loves movies, plays, concerts, books, travel. Seeks warm, attractive, intelligent, emotionally mature, male kindred spirit, 30-40. NYM G170.

Professional—In mid 50's, seeks Asian girl in mid 30's or 40's. NYM G151.

Psychotherapist/Runner—38, pretty, open, funny and real wants enthusiastic, accomplished man to share laughter, love and colors of fall. Photo. NYM E041.

Night Owl—Security business occupies my nights. Looking for a lady, 28-40, to help fill my days with friendship. Note/photo. POB 544, Yonkers, NY 10703.

NJ Asian Widow—Seeks sincere, warm, Christian professional, 50's, widower/divorced for possible serious relationship. Love cooking, quiet times, music. Photo/phone. Serious reply only. NYM T144.

Erudite And Athletic—A hopelessly nice guy, laconic, unpretentious, cuddly, wry sense of humor, 38, handsome, youthful looks, 5'8", 130, Jewish agnostic. Seeks one woman, height/weight/appearance compatible, who can challenge me in aerobics and fill in the blanks in the Sunday crossword puzzle. NYM G163.

It's Not Easy—To find a slim, naturally attractive, sensitive, sensual and intelligent woman under 35, who enjoys all of nature's extremes. Successful attorney, 6'4", 200 pounds, grown-up and discerning, seeks extraordinary yet simple style for evenings on the Promenade and weekends in Vermont. Note/photo appreciated. NYM G171.

Jane Seeks Tarzan—Warm, romantic Jewish female, 30, with heart of gold, seeks warm, sincere Jewish male for serious relationship. Photo/phone. NYM K428.

Honest, Kind, Athletic—Jewish professional male, 38, 5'8", dreams of a sincere, under 36, educated, fit, insightful woman. Photo optional. NYM K485.

Capture The Chemistry—Sincere, secure, handsome professional male, 35, 5'11", nice physique. Seeks one very slim, pretty gal, 25-35, who is ambitious, playful and a bit traditional. Phone/photo please. NYM E032.

Dark, Exotic Attorney, 27—5'5", slender, interested in meeting tall, intelligent, athletic man who looks as good in jeans as in a tux, is as comfortable in a seedy jazz club as at The Met and is socially aware yet still able to see the humor in life. Note/phone/photo. NYM T115.

Avoid The Rosh Hashanah Rush—Fall crush, and choose now from the best of the hot new offerings for fall. Unique passion, head, style, soul! Unconventional/unique and intriguing/insightful - truly from an uncommon, original 1945 mold. Undeniably attractive, alluring and amusing and absolutely affectionate, adventurous, artistically inclined - surely of a most spontaneous, sensual and sensitive mind. Dazzling. Delightful. Dynamic. And also definite! (Regarding a desired soul mate/playmate/lover/best friend). Definitely seeking a similar, offbeat/upbeat, fun-loving male character/counterpart/rare special find (40-55), who also believes that boredom is not meant to ever appear on one's mind, who likewise also desires to share a fabulous friendship, intimacy, passion and love via varied and outrageous close encounters of the third kind! NYM G187.

Toronto At Present—Previously NY, visiting frequently. I am a Jewish male, 34, good-looking and a successful professional. I enjoy traveling, theater, films, dancing, most music, long walks and talks, sunsets, dining by moonlight, laughing and cuddling. I'm looking for a classy, Jewish, pretty lady, 25-35, up to 5'4", with similar interests, to share my life with. Phone/note. Photo optional. NYM H100.

Trim, Fit—Handsome, sensuous, successful male, 53, seeks fun-loving, slim female for fall fun. POB 404, Elmsford, NY, 10523.

Successful, Winning Man—Self-made achiever at financial peak. Harvard Law turned to business and takeovers. Blue eyes, 58, 5'10", 170, handsome, divorced. Seek slim beauty, 36-43. Waspy or Scandinavian type - special weakness. I love sports. Note/photo please. NYM T142.

Eligible Bachelor—Good-looking MBA, 30, 5'7", seeks serious relationship with Catholic/Christian female, 25-32. Let's share all NYC has to offer. NYM G184.

Pretty, Passionate, Playful—Curvy, 29, 5'8" attorney with big green eyes and warm heart. Seeks affectionate, handsome Jewish man with integrity, inner and outer strength, style, success and confidence. Note/photo. NYM T133.

Seriously Ready To Settle Down—Good-looking, secure professional, youthful 39. Seeking intelligent, very attractive woman, 27-35, who has values that are traditional and Jewish. Photo a must, will reciprocate. NYM A077.

The Summer Is Over—And it's now on to serious matters. A sincere, warm and charming gentleman seeks his lady. I'm 37, 5'8", in shape, good-looking and healthy. I enjoy romantic weekends, hugging, holding hands, long walks, laughing and experiencing everything life has to offer. The lady I seek should enjoy the same. And be ready to be swept away into a long-lasting permanent relationship. Please photo/bio/phone a must. NYM K500.

Guaranteed Beautiful/Great Body—A 9 3/4, vivacious professional with a radiant smile. Comfortable in black evening dress or jeans. Loves jogging, skiing, music. Seeks Jewish, non-smoking man, 37-47, to share romance and quiet moments. Recent photo, please. NYM H090.

Gay, Successful, Loving—Male, 39, intelligent, very attractive theater professional, loves dining, witty conversation, film, travel, long walks on any beach. You're secure, sincere, bright, unafraid to commit. Photo/phone/note. NYM T129.

Don't Read This—If all you want is a beautiful, bright and exciting woman (yes, I'm all of the above, but so what?). Keep reading if you want a woman who's real rather than perfect, who has the courage to hold and to be held, and who knows that commitment and freedom are not mutually exclusive. NYM A065.

Friendly, Fit, Upbeat?—Feminine, caring, sociable, energetic woman, seeks successful gentleman, 40's-50's, for ongoing relationship. Likes to sail, ski, skate, and cook for gourmand. NYM A068.

Laughing Eyes—New to NYC. Gracious, British colonial, attractive, petite, feminine, youthful late 40's, with active mind, traditional values and zest for life. Enjoys diverse interests, travel and family. Seeks kind, cultured, well-balanced, attractive, mature white gentleman, 48-59, personally secure and financially successful, to form possible lasting and loving relationship. Bio, please. NYM G065.

Long-Legged Lawyer—Very pretty, down-to-earth, seeks normal, successful, tall Jewish male (35-45) who is capable of commitment. Note/phone. NYM G146.

You're A Man—Who's ready for a serious relationship, you're 23-28, non-smoker, above-average in looks and character and are a good catch but just haven't found 'The' Girl yet. You share my love of travel to distant lands and might possibly want to live overseas one day. This Jewish female, 25, has all the above qualities and is very special. I'm selective and am waiting for 'The' Guy! Photo is a must. NYM K470.

2 By 2 Into The Ark—It's only natural. So where's my partner? Natural good looks, petite, blond, amiable, eclectic lady would value handsome Jewish male, 62 plus, with all the desirable masculine qualities. NYM G178.

Extremely Good-Natured—This cute, aerobically active, professional Jewish male, 35, is easy to talk to and laugh with. I'm also an amateur classical musician with many cultural interests. Seeking a genuinely affectionate and warm woman for intimate, fun relationship. Descriptive letter with photo (or clay model) helpful. Thanks. NYM G147.

RSVP—If you are an attractive, sensitive, liberated, hysterically funny, emotionally generous, well-rounded, successful male, 38-50. I'm pretty, successful, funny, warm, slightly off-center, independent and a redheaded woman. Phone/photo. NYM T130.

Tall, Attractive, Well-Built—Honest, sincere, caring, easy to talk to, successful, Christian white male, 30's, 5'11", interested in meeting attractive, down-to-earth and sincere woman. Photo/note/phone. NYM K478.

Tall, Attractive, Down-to-Earth—Bearded man, 42, seeks warm, thoughtful, health-conscious woman who's ready to fall in love again. NYM A075.

Texan Beauty—Fun, artistic, seeks good-natured Trivia buff for romance, friendship. Please be solvent, 50-65, single white male and a good speller. NYM H102.

I Have It All—Almost. Attractive, petite Oriental female, 34, dedicated MD. Enjoy music (madrigals to jazz), art, design, sailing, skiing and, most of all, traveling. Politically semi-liberal. Wish to meet a compassionate, honest, confident, active and very intelligent male in 30's, who is slim and non-smoking. Photo/note appreciated. NYM G155.

I Seek A Treasure—Jewish female, 30, beautiful and sexy, seeks a marriage-and-children-minded man who is handsome, sexy, successful, devoted and supportive, to love, honor and cherish. Photo/phone. NYM G182.

For 5748: A Mutual New Year's Gift—A loving relationship based on friendship, honesty and true affection on all levels. The gift for you: a pretty, bright, special, sincere, sensitive, sensuous, warm, giving woman who is divorced, has kids, is well-educated, professional, financially independent with traditional Jewish values - a young, vibrant 42, 5'7", slim gal, works out and is filled with life, love and laughter. For me: a tall, sensitive, accomplished, fine-valued mensch. Kindly send photo - delighted to send you mine. NYM T132.

Free Man Wanted—By lady from Berlin. Born in vintage years 1924 through 29. Must like Tucholski. POB 400, Old Greenwich, CT. 06870.

Looking For A Partner—In the game of "Life" whose " Pursuits" are not " Trivial", has a "Clue" to what success is, will "Scrabble" for that special lady and wants a "Monopoly" on happiness. Jewish, 27, attractive, athletic, successful, interesting and interested in meeting the same. Letter, great sense of humor and recent photo required. NYM H087.

Executive Widower With Class—And finesse, very active, emotionally secure, attractive, tall, slim gentleman. Seeks woman, 40 to early 50's, who must be very attractive, slim, has a love for animals and a lovely smile. Phone and recent photo appreciated. NYM G180.

Genuine, Eclectic Woman—46, seeks open, unguarded relationship with divorced or widowed grown-up man who remembers how to love and has made peace with the past. Must be as bright, honest, creative, warm, verbal, sensuous and financially independent as I am. Non-smoker. Note/photo/phone. NYM A076.

Pretty Lady MD—Warm, sensitive, sincere, fun-loving with traditional values. Seeks professional Jewish male, 34-40, for serious relationship. Photo/bio/phone please. NYM K480.

Single DDS—Seeks partner in life. I'm 36, trim, warm, fun-loving, non-smoker. Looking for petite, attractive, Catholic, NJ female, 24-32. Note/photo/phone. NYM A085.

Successful Female Executive—37, slim, feminine, pretty, with 10-year-old daughter, likes theater, music, dancing, dining, travel and being treated like a lady. Seeks professional, thin male, non-smoker, previously married, amenable to marriage and having a baby. Phone/photo. POB 692, Totowa, NJ 07512.

First Consultation Free—With this 27-year-old, romantic, handsome physician. Hoping to find an attractive, intelligent woman, 23-30 years old, to share good times, bad times and the Sunday Times. NYM G161.

Pretty, Great Smile—Very special, financially secure lady, 39 and divorced, with warmth and class to spare. Seeks intelligent, attractive, successful, clean-living but fun-loving professional gentleman, 38-50 and Jewish, to love, cherish and spoil. I'm 5'4", slim, with long honey-brown hair and green eyes. Photo appreciated. NYM E035.

Sensitive, Funny, Successful—Liberal, Jewish, southern man, 37, stuck in NJ. No interest in style or status - I prefer a wilderness campsite to the Ritz. You are brilliant, artistic or musical, slim and want love for the long-term. No tobacco. NYM A073.

Handsome, 29, 6'1"—Professional man with good sense of humor and varied interests including outdoors, computers and music. Looking for very attractive, soft, natural, warm, sharing and emotionally growing lady. I want a soul mate to love and grow with. If interests are similar send note/photo. NYM E038.

Elegant Southern Attorney—Trim, 35. Interested in meeting a man who is intelligent, witty, articulate, romantic, tall, handsome, an animal lover, an oenothile, a gentleman and a non-smoker. Wealth would render the foregoing irrelevant. Phone/note/photo. NYM K473.

Financially Secure Engineer—Widower, 50's, life has been a drag without a woman. Desire a woman, 40-55, sensual, loving, who likes dinner out and travel. NJ. Note/photo/phone. NYM H091.

Single Black Lady Wanted—22-28, by successful white male, 26, 6'2", 180. I'm an attractive Wall Street broker and live on the Upper East Side. Enjoy sport (tennis), books, movies, partying. Seek woman of my dreams for serious relationship. All you need is a great sense of humor. Send note/photo/phone. NYM T126.

Active, Elegant, Bright—Mature woman, seeks tall, handsome, bearded male, 55 plus, for love, fun, culture, travel, possibly marriage. He must be single, white, emotionally open, smart, equally financially secure, loving, gentle, imaginative, professional or early retiree, as I am. Phone/photo/bio. NYM T143.

Filet Mignon—Rare male, 38, MBA, spontaneous, handsome, athletic, romantic (when inspired), seeks very attractive, fit, wordly woman of equal-superior traits, 24-34, photo a must. NYM K476.

Opportunity Awaits—The right man. Tall, attractive, blue-eyed brunette, 31, loves travel, museums, good books and old movies; seeks man under 45, bright, humorous, caring, financially and emotionally secure, tall and slim. Friends first, possibly leading to marriage. NYM G158.

Pretty, Fun-Loving, Energetic, 53—5'6", slim, Jewish (you need not be) woman, seeks considerate, secure, attractive man for match. Photo. NYM K415.

Single White Female—30's, tired of Marty, Howie and Scott. Looking for a man more like Kevin Costner or Dennis Quaid in looks and personality. If you fit the bill, send note and photo. NYM K494.

Spontaneous, Stimulating, Secure—Black woman, 5'4", 50's, seeks an engaging, self-giving, secure man of substance, 48 plus, for relationship with growth potential. Phone/photo. NYM K481.

For Sale, Rent Or Lease—Seldom u male, professional, Catholic, 5'9", available to female with interests in spc skiing, Broadway, world events, etc. S bio/photo. NYM W972.

Refined, Retired Gentleman—l educated, seeks refined, caring, vivaci bright, trim lady, 50 plus, to enjoy autu in NY/NJ. POB 255, Short Hills, NJ, 07

Educational Administrator—Slim, se tive male, 37, 5'11", seeks tall fema 32-40, with sense of humor, to share and romance. NYM H092.

Elegant, Charming, Attractiv Professional lady, 59, seeks mensch share tomorrow's happiness. NYM T1

Sly's Looks/Woody's Wit—5'8" male, 165 lbs, loving, loyal, seeks petite bea under 5'6"..."Yo Adrienne, this mea you!". Photo. POB 87, Kearny, NJ 070

NJ Male—29, Jewish professional, ni looking, sincere, athletic. Many inter but not a party animal. Looking for a sl attractive NJ female for meaningful lationship. Photo a must. NYM T121.

Ready To Try Again?—So am I. A pe blond, 39, professional businesswom warm, sensitive, an incurable roman Seeking a man who is not afraid of fe ings and letting things happen. No photo/phone. NYM T116.

Refined Chinese MD—Seriously seeki all-American woman, 30-35. Photo. NY A064.

Handsome Company President—49, t slim, athletic, romantic and Jewish. See ing very pretty lady who is slim, secu casual and can share my sense of hum and love. Please send photo. NYM K49

College Teacher—Jewish, 5'8", nev married, in 40's, would like to meet younger Jewish woman for a warm, rela ed relationship. I have no car. NYM A07

Come Fly With Me—Attractive, slend and dynamic, Jewish travel executive, 3 with great sense of humor, is searching f that special, tall, successful man who e joys hopping off to exotic lands as muc as snuggling around a fireplace at hom Let's meet and explore the exciting wor in front of us which, at times, will inclu my young daughter. My interests are wid and varied with an eager desire to relis all that life has to offer. Send a note - you ticket is waiting. NYM T127.

Airline Pilot—Divorced white male, 3 MS degree, NYC native in exile, non smoker/drinker, seeks NY-based flight a tendant, 27-35, who enjoys theater, trave running. Photo/note. NYM W973.

Are You A Rugged, Good-Looking— Non-smoking, single Jewish male, 39-5 ambitious in business, tender in love ready for commitment to a very speci woman? Photo/bio/phone. NYM A070.

Divorced Past CEO—Featured in leadin publications, educated, world-traveled, young 60's, very vital, interesting, attractive. Financially down but expect early rebound. Seeks successful, mature, brigh woman for marriage, travel. NYM H099.

Starting Over—Recently divorced woman, 35, attractive, petite blond with young child, wishes to meet a professional man, 36-45, who's sincere, honest and loving, to share nice times and possible relationship. Photo/phone/note. NYM T119.

,000 Kisses Available—Self-confident vish male, 32, 5'10", trim, full hair and ue eyes. Ambitious entrepreneur, oomed and stylish, socially experienced, ring, dependable and marriage-minded. eks non-smoking, blond female to share imate conversation, romantic gifts, hot usic, dancing and being loved. NYM 995.

, And Still—With this boyish sense of n. Now, I know I like ballroom dance ams, chipping greens, lazy day dreams, ats' fine rhyme and serendipitous finds. it I think I can find a place in my heart r most anything graceful, funny, tender *smart. So if you're a woman of warmth* id wit, talk to me babe...just might be it. YM E037.

ell Dear Sir—I can't believe that this ad ill bring the man of my dreams, but why ot try? Let me ask you: are you in your te 60's, tall, sensitive, kind, sophisticated, iccessful, distinguished, hoping for a arm, caring, attractive, charming uropean woman, slim, mature, chic, ieerful, in creative profession? Please reprocate my guts with your courage. YM W984.

anna Dance(?)—Play bridge, see a iow, listen to music, travel, talk, laugh, iaybe even cry, with a gorgeous, intelliient, classy, 48-year-young female? If you ke caviar and peanut butter and everyiing in between, I'll give you a call and e'll try it all. Photo/bio. NYM W931.

erobics Body, Ivy League Mind—Pretty, urly-headed writer, big blue eyes, 28, eeks intelligent mensch, 28-35. Sense of iumor a must. Photo/phone. NYM K482.

ffectionate, Spontaneous—Wellstablished male, 44, with dry humor and love for Caribbean scuba diving, seeks aring female who's both fun-loving and erious for relationship. Photo/bio, please. YM E039.

omantic Female Entrepreneur—Let's hare our successes. Slim, sexy, sophistiated, independent femme fatale, 39, eeks established businessman or proessional to make our busy life and schedules make sense. What's the point of it all vithout a loving partner? NYM W990.

tatuesque, Attractive Brunette—5'8", 25 lbs, mid 40's, would like to meet intelligent, *attractive man*, 40-52, *5'10" up. Am* reative, intelligent (MA) with integrity, pen to serious commitment. NYM G160.

eeking Exceptional Female—You are in your 30's, well-educated, successful, atractive, 5'7" or under, Christian. I am a orporate executive, PhD, early 40's, Ivy ackground and am interested in sharing the finer things in life in a serious relationship. Photo ensures reply. NYM T140.

Northern NJ, Oriental Man—Confident, adventurous and cute. Seeks attractive, intelligent, sophisticated Oriental lady, 20-25. Photo/phone. NYM H097.

NY Jewish Widow—62, worldly, professional, successful with family and friends, misses and wishes one special friend - a husband. NYM T131.

Adventurous, Cute Professional—Lady, 31, enjoys skiing, water sports, dance, honesty and sunsets. Photo. NYM G181.

Attractive Hispanic Attorney—34, honest and giving, seeks educated, attractive Latin female, 25-35, for possible lasting relationship. Phone and photo if available. NYM W978.

Warm, Attractive, Comfortably Chic—Successful business owner with varied interests: salsa to Mozart, film and photography, Paris, loves to laugh. Seeking relationship with sophisticated, warm, creative, successful man who also loves to laugh, 40-55. Photo/note. NYM H089.

Handsome Catholic MD—29-year-old, debonair gentleman, enjoys tennis, dancing and being in love. Seeks tall, sensuous woman, 22-30, for friendship and more. Note, photo helpful. NYM T141.

NJ Special—Warm, pretty, sensitive, educated, charming, Jewish professional *woman with delightful sense of humor,* seeks male counterpart (53-62) for lasting relationship. If you enjoy the arts, travel, intimacy and fun and are looking for a truly loving relationship, why don't we meet? Bio/phone. Photo appreciated. NYM W969.

Act I: You Write The Script—I'll produce it. I want to meet with the woman who proposes the most exciting, intriguing scenario for our first meeting. My leading lady should be in her 20's and send her photo, phone and description. Tell me what will turn you on. If it's fun, we'll make it happen. We'll both write Act II and have a lifetime run. NYM G191.

Calm In The Eye Of The Storm—Serene beauty quietly awaits electrifying man. Race unimportant, humor essential, photo preferred. NYM G168.

Dear Sir—Can you appreciate the comfortable communication and camaraderie in the chemistry experienced with a woman in your own age category? This old lady can't offer any superficial qualities. Just old views, old money, old education and old-fashioned elegance and style. I'm 48 years young, however, with a Grecian body, a gypsy soul and peasant feet(!), pretty, petite (5'5", 120 lbs) and full of energy. Here I am wanting to share the wealth of what I have to offer with a man in his 50's who wants a 50-50 partnership. Common interests are fun, but similar backgrounds are more important, so, dear sir, I should mention that I'm Wasp with a typical Episcopalian upbringing and education. If we should decide to meet, I hope you will want a relaxed and enjoyable date rather than an audition or interrogation over quick drinks. And if we like each other, let's keep in mind that friendship makes progress, with patience and propinquity. Note/phone. NYM W983.

Classy Female—Vivacious blond, very attractive, shapely, successful professional. Would enjoy meeting an intelligent, funloving male (55-65) who know's how to communicate feelings for romance, laughter and a possible committed relationship. NYM K469.

Successful International Entrepreneur—Single male, 32, 5'10", Oriental, new to the city, educated, handsome, intense, generous, refined, discerning, active, sense of humor, dynamic. Seeks single or divorced female, 24-30, slim, feminine, elegant/classic, beautiful, intelligent, vivacious, accomplished, artistic, sophisticated, sensitive, loving. For exploration of non-possessive friendship/relationship including: cultural events, conversation, books, travel, dining/entertaining, theater, the arts, dancing, cooking, music, tennis. Letter and photos appreciated/reciprocated. NYM W981.

Remember Aunt Tillie?—She was the one who always had someone nice for you to meet. Remember how many times she was right? If you're a man (45-60) and you think Aunt Tillie might want to introduce us, write and tell me why. My Aunt Tillie had a great success rate. NYM W986.

Well-Educated, Good Looking Male—With integrity and charm seeks to court, with affection and flowers, very shapely Chanel woman, 27-35. Photo. NYM W979.

Artistic, Handsome Professional—Single Jewish male, 26, 5'7", enjoys exploring the city, travel, classical music, the arts and sports. Seeks an educated, attractive, stylish, eclectic, single Jewish female, 22-27. If you enjoy the company of an adventurous, outgoing, stylish gentleman, I'd love to meet you. Note/phone. Photo appreciated. NYM G162.

Available: One Young—74-year-old, Jewish, loving woman wants man. Good talk, good food, understanding, warm, golfer and bridge player. NYM W929.

Seeks Older Woman—Adventurous, funny, sensual man, in 30's. To share friendship, feelings, music. NYM A069.

Creative, Earthy, Vibrant—Jewish woman, 37, pretty, petite and physically fit, with strong personality, would like to meet warm, witty and wonderful man, equally in love with life, laughter and song. Can you carry a tune? Photo/note/phone. NYM K486.

Black Gentleman—40, medium height, good build, educated, considerate, ambitious and refined, would love to meet an attractive, cultured and marriage-minded lady with an appreciation for quiet dinners, classical/jazz, tennis, museums and the outdoors. No drugs. Photo/phone, please. NYM G157.

Attractive Brunette—International lawyer seeks attractive, intelligent, sophisticated man, 38-48, to enjoy Manhattan's cultural and gastronomic scene. Someone who would also enjoy theater in London, beaches in Rio, fine dining anywhere in France and Glyndebourne in summer would be even better. Please be well-bred and well-educated. Detailed letter/phone. Photo helpful. NYM W982.

Adventurous Streak—Well-traveled, pretty laywer, 35, 5'7", seeks cultured, chivalrous man, 30-45. NYM H093.

Adventurous Woman—Seeks man, 40-50. If you like rafting, animals, folk and baroque music, I'd like to spend some time with you. Send note/photo and phone. NYM H094.

Beautiful, Slim, Athletic Manhattanite—31, secure, seeks a serious relationship with a secure, sincere and romantic man. Photo a must. NYM K493.

Attractive, Black, Vivacious—Single professional female, 35, seeks professional male, 35-40. NYM K501.

Attractive West-Side Woman—In early 40's, seeks chess partner willing to play with eager beginner. NYM E034.

Company President, Female—Emotionally and financially secure. Very much alive and laughing. Great-looking, early 50's, world-traveled, Manhattanite, grown children. Seeks mature gentleman with varied independent interests to share some of life's sweet rewards. Photo/note/phone. Will reply in kind. NYM G172.

6'2" Handsome Businessman—Soon to be 40, warm, open, bright, witty and athletic with various interests. Seeks a tall, slender, pretty and emotionally professional woman for a serious relationship. Nonsmoker, note/phone/photo. NYM A046.

Warm, Loving, Attractive—South American woman, mid-40's, seeks kind, loving man with children - a family in need of a wife and mother. Bio/photo. NYM G183.

Reasonable Male Attorney—Early 40's, 6', good looks and build, wants a woman, 23-37, who is ready for love and marriage. Photo a must. NYM G058.

Caring CT Lady—Young 42, tall, thin, pretty Wasp wants one special guy with humor, honesty, heart and intelligence. NYM W988.

Attractive Christian—Greenwich, CT-based European businessman, 5'7", young mid 50's, financially secure, warm, lively but stable with a great sense of humor. Love traveling, music, theater, swimming, skiing. Looking for an attractive, stylish, uncomplicated contemporary woman, 30-40, to share life's adventures, pleasures and rewards. A non-smoker is preferred. Clear, recent picture a must. NYM W980.

Adventurous, Handsome Gentleman—25, 5'11", 160 lbs, college-educated, sensitive and sincere, wishes to meet pretty, intelligent female, 26-34 to share the arts, the outdoors, and all the best NYC/CT has to offer. NYM K508.

Affirmative 1987 Lady—Petite, tender, striking and 49, needs a sane, mellow and creative man for sharing laughter in the dark and all future slow dances. Photo and some bio essential. NYM T139.

43-Year-Old Manhattan Male—Looking for a special someone for a lasting relationship. This 5'7", non-religious Jewish guy jogs, cheats at Scrabble and occasionally smokes. If you enjoy dry wit and are moderately happy with life, I would love to hear from you. NYM G176.

Dark-Haired, Fine-Boned—Very pretty woman, young 33, smart and fun, seeks The Real Thing with nice-looking, humorous, together man. NYM G166.

Summer's Almost Over—Blue-eyed, professional male, 5'10", 28, would like to share walks on the beach, drives in the country, city lights, music, laughter and more with slim, attractive female, 21-28. Note/phone/photo please. NYM W993.

Vibrant, Pretty, In-Shape—Blond, blue-eyed, Jewish Manhattan widow, independent, with many interests. Desires to meet secure, healthy, active, attractive man, late 60's or 70's. Photo please. NYM G153.

A Woman CEO—5'6", slim, sophisticated, successful, loves music, travel and her career. Seeks attractive, equally substantial man, 45-60, to share and enjoy leisure in and out of NY. Send note/phone/photo please. NYM F489

ANNOUNCEMENT

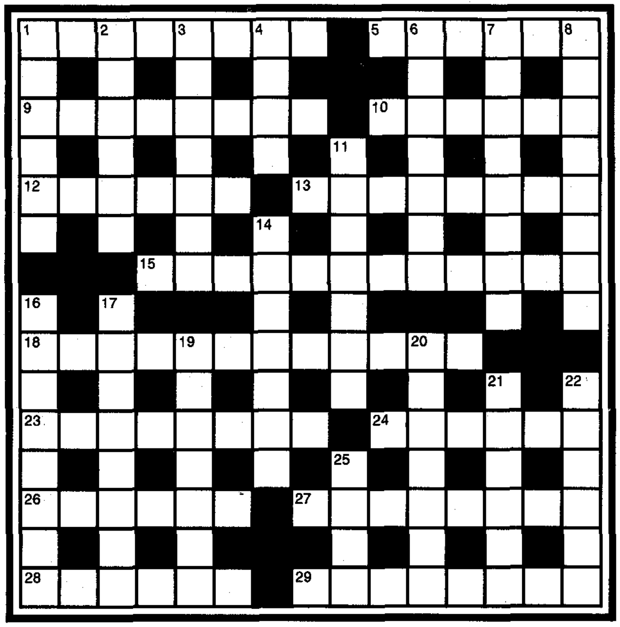
K199 (Catholic 26-Year-Old MD)—I desired nothing more than to respond to your ad. Missed the deadline, please respond to mine. NYM T138.

Superman Is Pleased To Announce—His betrothal to Wonder Woman which took place the morning of August 27, 1987.

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Scrap found by totters in part of the yard. (8)
5 Bird next to fly. (6)
9 Apparently failed to make out the inventory, being lethargic. (8)
10 Complained of non-flier coming to an unfortunate end. (6)
12 A song or two, maybe. (6)
13 For this application you'll need a rubber. (8)
15 Sent Smith on a scramble—eyebrows raised. (12)
18 Diverting engine off track and around junction, in train snarl-up. (12)
23 Caught out whipping bric-a-brac? Such uncouth behaviour! (8)
24 One out of two for example returns a pinch. (6)
26 Hardly any time taken to start car, surprisingly and it's freezing. (6)
27 Heavenly article on cake decoration. (8)
28 Flag officer? Not yet! (6)
29 Concern's charge for a loan. (8)



DOWN

1 May call for pigeon holes though not for pigeons. (6)
2 Take it for granted the fool wi come in first. (6)
3 If employed, they should not experience grinding poverty. (
4 Feature covering only the nort west? (4)
6 Has boil, doctor, to get rid of. (7)
7 Offered to nurse broken reed. (8)
8 Intend to act as a medium in a short time. (8)
11 Heading off conceptions immobilises. (7)
14 Cabot in voyaging collected these specimens? (7)
16 Ordered me double fibre intake—good for the skin. (8)
17 Draws street car uphill to the square at top. (8)
19 Crashed gear with a loud noise in town. (7)
20 On turning up gained her point but failed to get a place. (7)
21 Urge that's said to be quite visible. (6)
22 Dad takes the others out for a meal. (6)
25 Article appearing soon. (4)

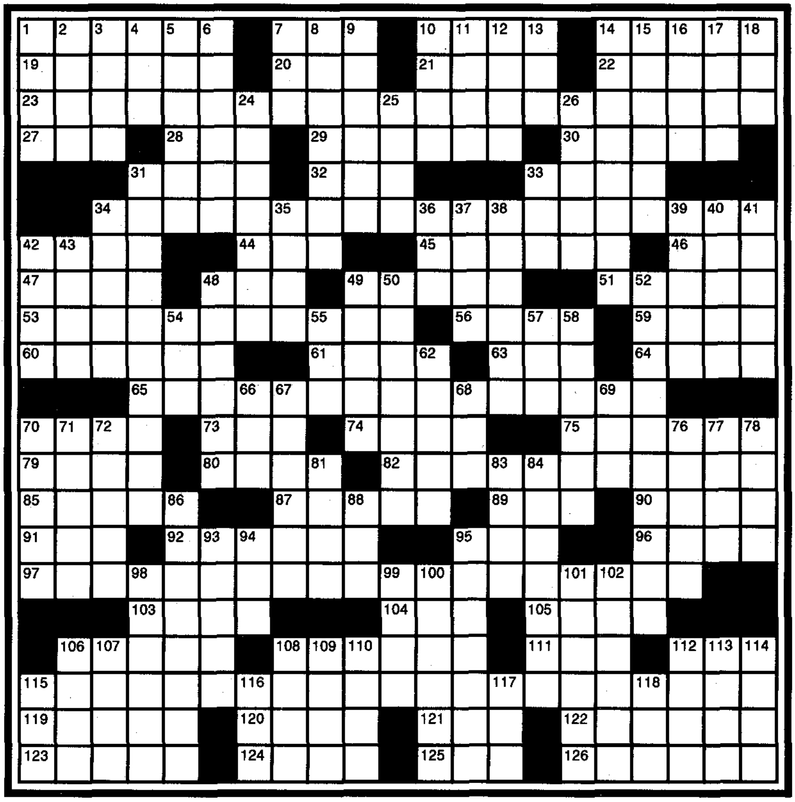
‘HIDDEN PEOPLE’: ‘CUE’ CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Sultans' acquaintances
7 Write a P.S.
10 Cider receptacles
14 Tin Pan Alley acronym
19 Adulterated
20 —— hoo!
21 Outfielder Slaughter
22 Guileless
23 How the wine was served
27 Sign off
28 "Babi ——," Yevtushenko poem
29 Fixed allotment
30 Of yore
31 Ice-cream holder
32 With: Ger.
33 Phoner's code
34 Words from a nursery rhyme
42 Extend across
44 Broke the bank
45 Mariel's granddad
46 Chou En-——
47 Sod
48 Tablecloth substitute
49 Krupp steel city
51 Tax checkup
53 1961 Pulitzer play
56 Humorists
59 Tree residence
60 Agnew namesakes
61 Do soldering
63 Snooze
64 Heavy wagon
65 French gourmet's bible
70 Legionnaire's cap
73 Tanker cargo
74 Throw the dice
75 Least common
79 Woe is me!
80 Coach's group
82 Andersen opus
85 Maternity-ward event
87 Chewy candy
89 Conger
90 Ovid's bird
91 Pindaric poem
92 Star: prefix
95 Knocking sound
96 Etta of the comics
97 "The ——," 1946 film
103 "Say It —— So"
104 Big coffee pot
105 Saint's likeness
106 Eight musicians
108 Greek marketplaces
111 Op. —— (footnote abbr.)
112 Guck
115 "Sleepy Hollow" character
119 Was on the sick list
120 White House office
121 Very, in Valencia
122 Responsible (for)
123 Gelatin shapers
124 Poi ingredient
125 Downed dinner
126 Gets pleasure from

DOWN

1 Plumber's item
2 Theban deity
3 Tater
4 Fictional Ben
5 "Car 54, Where ——?"
6 Coupes' kin
7 Scottish resort
8 Entrance caretaker
9 Realm
10 "Star Wars" knights
11 Zip open
12 Enter
13 More S. than E.
14 Literary fragments
15 Open shoe
16 Mention as reference
17 Stratford's river
18 For each
24 No-toll road
25 Rebuke to Brutus
26 Bottle plugs
31 He follows rules
33 Blackjack card
34 —— Gras
35 Portnoy's creator
36 Footlike part
37 Sketched
38 Baseball segment
39 Relative of a birch
40 Mrs. Gorbachev
41 A Carlisle
42 Train terminals: abbr.
43 Paper source
48 Army mule, e.g.
49 Arab prince
50 Get rid of at little profit
52 Contracted for
54 King, French-style
55 It gives a hoot
57 After sigma
58 Kind of staircase
62 Slowdown
66 Hurry
67 Click beetle
68 Culbertson of bridge
69 Doris or Dennis
70 Shish follower
71 Slur the vowels
72 Removes rind
76 Roof overhangs
77 Use a letter opener
78 Tryout
81 Red planet
83 Have on
84 Facsimile
86 Yokels
88 Egg —— yong
93 Actress Berger
94 Rat-a-——
95 Expires, as a subscription
98 Exacted church dues
99 Mink, lapin, etc.
100 Top Hindu god
101 Cold stalactite
102 Elect
106 Indiana's neighbor
107 Battery unit
108 Edison's middle name
109 Equipment
110 Ibsen's capital
112 Russian sculptor
113 Part of SRO
114 Change for a five
115 O'Shanter's hat
116 E, in Morse code
117 Sandwich bread
118 Capt.'s superior



Solutions to last week's puzzles appear on page 162.

Today data is coming at you faster than ever before.
And it comes at you through the same network of computers and fiber optic cables that handles your telephone calls.
The network of New York Telephone.
There's never been a network that could gather data, communicate data and deliver data like New York Telephone.
And that makes us more than just your telephone company.
We're the communications company New York depends on.

THE NETWORK OF NEW YORK TELEPHONE

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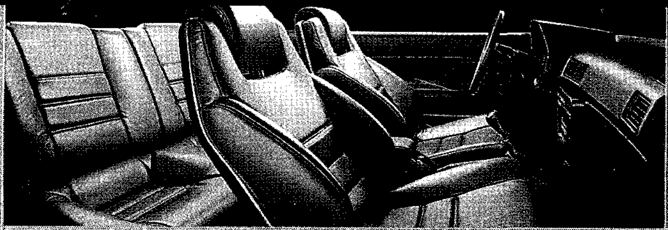
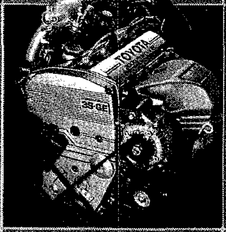
TOYOTA CELICA



GET IN AND GO
Inside Celica, it's a driver's world. The 8-way adjustable Sport Seat tailors to your shape. Controls are perfectly placed. Instruments are large and unobstructed.



REDLINE 6800
The Celica GT-S engine is 2.0 liters of pure go. 16 valves, twin cams, electronic fuel injection, 135 hp.

CELICA.
ONE BEAUTIFUL PERFORMER.

The 1987 Celica GT-S has the sweeping lines and aggressive stance that promise performance. And Celica keeps its word. It's powerfully quick, thanks to the advanced technology under that sleek hood. The 4-wheel independent suspension craves twisty mountain roads. Front-wheel drive keeps it performing, even when the weather turns on you. Celica. For once, looks aren't deceiving.

WHO COULD ASK FOR ANYTHING MORE! TOYOTA

Get More From Life... Buckle Up!

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